



DRAMATIC MIRROR

JANUARY 6, 1917

PRICE TEN CENTS



DION TITHERADGE, LAURETTE TAYLOR AND PHILIP MERIVALE
In "The Harp of Life"

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THIS WEEK'S MIRROR COVER

Opinions as to the merits of J. Hartley Manners's latest play, "The Harp of Life," have varied; but it is pretty well agreed that the company presenting it is superior. Laurette Taylor, Dion Titheradge and Philip Merivale are pictured on this week's cover as they appear in the first act of the play at the Globe Theater.

In the memories of thousands of theatergoers, Miss Taylor always will retain a place as the irresistible Peg in "Peg o' My Heart," and now, in the quite different role of a modern mother, she is adding to the number of her sympathetic friends.

Mr. Titheradge, a brother of Madge Titheradge, gained most of his experience in Australia, and since coming to this country has won favor in juvenile roles, both on the stage and in pictures. He has had encouraging success as a writer of vaudeville sketches.

After playing in the original London production, Mr. Merivale came to New York in support of Mrs. Patrick Campbell in "Pygmalion." Last season he toured with the "Pollyanna" company until engaged by Miss Taylor for "The Wooing of Eve" during its try-out.

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THE NEW YORK DRAMATIC MIRROR



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No. 1985

FRITZI SCHEFF SHOW CLOSES

"Husbands Guaranteed" Goes to Pieces in Philadelphia and Subsequent Dates Are Abandoned—Plans for Future Still Indefinite

PHILADELPHIA, Jan. 1 (Special).—Fritzi Scheff's company is stranded here and "Husbands Guaranteed," the new musical comedy in which the temperamental prima donna has been appearing, has been sent to the storehouse. The majority of the members of the company are still in town, although several of the principals, including Jefferson de Angelis, have gone to New York. Two of the chorus girls, who did not have enough money to get back to New York, were successful in obtaining engagements with the "Cohan Revue," which is playing at the Forrest Theater.

Miss Scheff, with her husband, George Anderson, who was the business manager of the company, and August Kleinecke, her musical director, are holding conferences as to future activities.

"Husbands Guaranteed" was written by Joseph Herbert, with music by August Kleinecke. Philadelphia critics and others who witnessed the production during its two weeks' run at the Garrick Theater, did not take kindly to it, and it was decided that the whole work should be revised.

The company was to lay off in Philadelphia until Friday night, Dec. 29, when it was booked for a performance in Shenandoah, Pa., Saturday night, it was to visit York, Pa., and on New Year's Day it was to begin a three-days' engagement in Wilmington, Del. The sudden determination to close the show brought about a cancellation of these dates.

The business in Philadelphia had been bad, and it was reported that the production did not represent much of an investment to begin with. Kleinecke, the composer and musical director, is said to have financed the enterprise.

It is reported that early in the week

Miss Scheff wrote a letter to A. L. Erlanger, asking for financial assistance, but that he did not reply.

Miss Scheff had an experience similar to that with "Husbands Guaranteed" when she revived "Mlle. Modiste" a few years ago. After playing an engagement at the Globe Theater, New York, she went to Chicago and there she and her company were stranded.

Martin Beck, general manager of the Orpheum Circuit, is said to have come to the rescue of the company in Chicago by making an agreement with Miss Scheff whereby she would go into vaudeville. She went into the two-day and appeared as a headliner until a few months ago, when she refused to go on at a matinee performance at the Palace Theater, New York, because her name on the advertising in front of the theater was not displayed to her liking.

As Miss Scheff and the officials of the United Booking Offices could not come to terms, the prima donna left the bill, and the vaudeville people announced that she never again would be permitted to sing in any of their theaters.

Therefore, Miss Scheff accepted the manuscript of "Husbands Guaranteed" and immediately placed it in rehearsal. Following a few trial performances in other cities, it was produced at the Garrick Theater here on December 11.

It is rumored that Miss Scheff will temporarily return to the motion picture field, in which she appeared briefly a few months ago in "Pretty Mrs. Smith."

BLINN AND SHESGREEN COMBINE

Newly Formed Producing Corporation Will Start With Four-Act Drama by Mark Swan

Holbrook Blinn and James Shesgreen are the principals in a new theatrical producing organization, said to be backed by several other men not previously connected with stage enterprises. The concern will be known as the Blinn-Shesgreen Corporation, with temporary offices in the Knickerbocker Theater Building.

The initial offering will be a new four-act drama by Mark Swan, said to deal with a subject of national interest. The company is now being engaged, and the play will go into rehearsal immediately under the personal stage direction of Mr. Blinn. Atlantic City has been selected for the out-of-town premiere, scheduled for the week of January 22.

CORT PRESENTS FARCE

"Johnny Get Your Gun" is Given Premiere at Duquesne in Pittsburgh

John Cort is definitely carrying out the promises to the Pittsburgh public made when he took over the management of the Duquesne Theater to stage a series of new productions. He has already presented "Margery Daw" and last week he brought forth a new farce, entitled "Johnny Get Your Gun." The play was written by Edmund Laurence Burke in collaboration with Dorothy Donnelly.

The early part of the plot has to do with motion picture making and the first scene is laid in a California studio. The piece itself is styled as "not a movie, but a move on the movies." The production was staged by George Henry Trader and Ray Cochrane, Lorraine Frost, Ralph Nairn, Kate Mayhew, Rose Winter, Grace Valentine, Behlin Gayer, Edward Poland, Edwin Mordant, Robert Homans, Louis Benison, Everett Butterfield, Billie Scott, Adelaide Rodrigues, Carl Masser and Tom K. Carliss are included in the large cast.

"TREASURE ISLAND" LITIGATION

The injunction secured by Theodore Burt Sayre to prevent the Punch and Judy Company restraining him from producing his own version of "Treasure Island" was vacated and reversed last week by Judge Mayer in the United States District Court. The new order leaves the way open for Charles Hopkins to seek an injunction on his own account.

Through his lawyers, Samuel H. Wandell and Irving M. Dittenhofer, Charles Hopkins has brought suit against Theodore Burt Sayre and the Crotona Parkway Amusement Company for \$50,000 damages. Sayre's production was made at the Elsmere Theater in the Bronx.

PLAYS CHANGE FOR NEW YEAR

"The Master" Will Give Place to Farce—"Merry Wives" at Park

Many changes are scheduled for the New York theaters in the next two weeks.

Arnold Daly's engagement in "The Master" also will be brought to a close at the Fulton on Jan. 6, and on Monday night a farce, entitled "In for the Night," will be staged there.

Other openings announced for Monday night, Jan. 8, are Silvio Hein's production of "The Merry Wives of Windsor" at the Park, which succeeds "Little Women," and "Have a Heart," a musical play which Henry W. Savage will present at the Liberty, where for the last six months the film spectacle, "Intolerance," has been the bill.

"The Wanderer" will follow "Ben-Hur" at the Manhattan Opera House and about that time the new Thomas Sydney, Harry B. Smith, Jerome Kern musical comedy "Love o' Mike" will succeed "So Long Letty" at the Shubert.

Meanwhile Julia Arthur in "Serenada" has taken the place of John Drew at the Criterion, and "Gamblers All" has followed Gertrude Kingston at the Maxine Elliott.

STRAUSS OPERETTA COMING

Fred C. Whitney to Re-enter Producing Field with "Boys Will Be Boys"

Fred C. Whitney, producer of "The Chocolate Soldier" and other notable successes, and engaged in the presentation of the better class of musical comedies for nearly two decades, is to enter the producing field again after the new year, offering Oscar Strauss's latest operetta, "Boys Will Be Boys."

The new piece is said to equal, in the wealth and beauty of its musical investiture, anything that Strauss has produced. The Viennese composer has dedicated the new operetta to Mr. Whitney in gratitude for the splendid success of "The Chocolate Soldier."

The original book by Ferdinand Stallberg, with its ultra-modern setting, touching briefly, in a few of its scenes, on certain romantic phases of the present war, has been adapted for the American version by Edward Paulton, co-author of "Erminie."

Among the principals engaged for the large cast are Nanette Flack, Lucille Saunders, Samuel Ash, Franz Egenieff, Dolly Castles, Harry Braham, Galvin Tibbets, May Alameda George, James S. Murray, Edward Paulton, and James W. Castle. Gaetano Merola has been secured to conduct the music and the piece is being staged by Fred Bishop.

BEST SELLER CHANGES

Tickets for Maude Adams and Elsie Ferguson are in Great Demand

Striking an average of the reports from the various theater ticket brokers it is found that the list of six best sellers during Christmas week brings a radical change from the week previous. "The Century Girl" remains the first in amount of sale, but two new attractions, "A Kiss for Cinderella" with Maude Adams, and Elsie Ferguson in "Shirley Kaye" crowd out a pair of the older established successes. "Nothing But the Truth" is a newcomer on the list as is "Getting Married." "Her Soldier Boy" and "The 13th Chair" are about evenly matched for sixth place.



(c) Chas. Frohman.

SCENE FROM THE SECOND ACT OF BARRIE'S "A KISS FOR CINDERELLA," AT THE EMPIRE.
In a Dream the Little Slavey (Maude Adams) Meets Her Prince Charming (Norman Trevor) and He Falls at Her Feet.

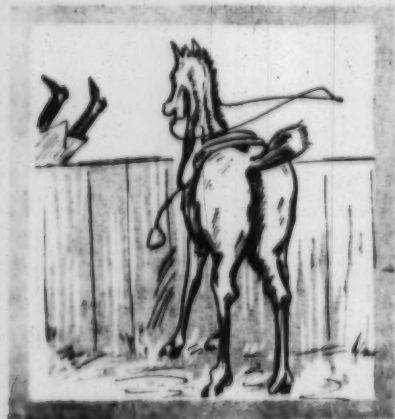
IT seems to me that this is the happiest holiday season the stage has known in all the years since the theater and I have been chums.

On every side success seems in the air, and even the actors who are idle—and they are tragically many—are less dispirited and sad than usual. There's hope in the world, and a bright to-morrow seems waving happy hands across the threshold of the New Year.

And this column wishes you all the happiest of happy 1917's. If I were stage-managing the world, you should all have star jobs and the center of the stage, and every wee flower of life's dear desire that is rooted in your heart should burst into bloom and fill your life with fragrant brightness. Happy New Year to you all.

Charles Waldron, who carried London as happily captive in "Daddy Long-Legs" as he did New York, is back in town, lo! these many days, and you will be glad to know that he has come home quite innocent of monocles and English accent. He does wear a wrist watch, and he does allude to his erstwhile spats as gaiters, but that is the extent of his Anglomania. And those things are but superficial externals and certain to wear off after a few good New York engagements.

A bubbling note from Ann Murdock, more than indorses all that Marguerite Leslie and Martha Hedman have to say about the joys of skiing. Miss Murdock is just back from Lake Placid, where she skied on fifteen inches of snow with a zero temperature—and, if you don't believe it, look at the snapshot that proves her statement.



DRAWING BY DION TITHERADGE.
Actor's Idea of What Happened Before the Rise of the Curtain on "The Harp of Life."

AS WE WERE SAYING—

By Mademoiselle Manhattan

Sporting goods stores have skis, if that's what you call the mongrel snow-shoe-skates you ski on, at \$20 a pair. Thus does the simple out-of-door life grow more complex for the honest working girl!

Edna May, shopping for summery things to wear at Palm Beach was one of the pretty Christmas visions of last week. I do not see how any one can doubt that there is a kind and loving God when one sees such radiant and perfect beauty as resides in Edna May's famous profile. I am awfully glad I own no photograph of that follow on divinity. I should be certain to neglect my work to look at it in untiring admiration.

And what a charming crop of new beauties is coming along! What with Marion Davies, Justine Johnson, Phoebe Foster, and Marilyn Miller, not to mention Olive Thomas and half a dozen other stunning girls, it really doesn't matter so much if Lillian Russell, Lillie Langtry, Maxine Elliott, and their sister beauties of other days are gracefully sinking into the happy shadows of domestic life; does it? Not that the lovely Langtry or the stately and charming Miss Elliott have by any means deserted the stage. Mrs. Langtry, no less radiant than of yore, is still capturing hearts and homage in vaudeville, while Miss Elliott, just back from two years of devoted service to the wounded soldiers of the Allied armies, is quite ready to listen to the call of the stage, if the American stage has not lost its voice.

Most welcome among stacks and sheaves of New York cards were two from widely different young celebrities. One from the Lou-Tellegens announce that happy pair as "chez eux" at the Biltmore, while the other is from the little daughter of the Billie Burke Ziegfelds, who is at present at home at Berkeley Crest, Hastings-on-Hudson, where I hope she may be spending very many happy New Years.

Some time I mean to write a series of illuminating stories about what happens just before the curtain goes up on a play. We are introduced to our heroes and heroines so abruptly. We never know whether Margaret Anglin, for instance, has been picking strawberries in

her garden, or having her nails manicured five minutes before she comes on to whatever scene she may be gracing.

What is Emma Dunn doing inside the old home, before she joins "old Lady 31" outside?

How was Edith Taliaferro occupying herself up to the moment she appears in "Captain Kidd, Jr.?"

What was Shirley Kaye up to before her first entrance?

And what befell Frances Starr as she stumbled through the snow all the way to the Belasco stage?

Only in "The Harp of Life" is the previous moment satisfactorily explained by all the characters concerned. We know that Laurette Taylor has just had a tumble off her horse, and when I write my stories about "Just Before She Comes On," I pray, that heaven may send Dion Titheradge to illustrate the saga. Here is Mr. Titheradge's idea of what his star looked like three minutes before the rising of the curtain at the Globe, and I ask you if it doesn't illuminate Mr. Manners's opening lines with a flood of radiant light? And isn't Laurette Taylor dear to let me show you just how she came that cropper?

As nearly as I can calculate (but I am a frightful dunce at mathematics), some seven hundred and sixty-four thousand good New Year resolutions have already gone smash in our set.

There's Arnold Daly. I violate no confidence when I tell you that Mr. Daly almost kissed a critic yesterday, notwithstanding his stern and serious resolve to preserve the sauciest possible demeanor toward the press during the entire year of 1917.

And Margaret Wycherly. That reverberant bang you heard last evening was Miss Wycherly's resolution being tossed lightly out of the stage door of the Thirty-ninth Street Theater. Miss Wycherly had given her sacred promise to the New Year that not once would she boast about her young son until 1918 stepped onto the premises. But, oh! if you could have heard her telling Blanche Bates about the "marvelous mind and the superb besique—did she say besique or physique?—of the Veiller Youngster.

You would have asked yourself if such a boy could possibly exist outside an Elinor Glyn spasm. Lee Shubert swore before his maker and brother,

J. J., that he would refrain from listening to a single hard-luck story this year, but bless your bonnie blue eyes, he wasn't inside his office ten minutes last Tuesday, before he had raised six salaries and promised a job to two down-and-outers. Marc Klaw broke into ten thousand bits his stern resolve not to give utterance during three hundred and sixty-five days to his conviction that Elsie Ferguson is America's one best dramatic bet, before I had talked to him ten minutes yesterday.

"Yes, she says da-da; and flirts with all comers. Her eyes are the most



ANN MURDOCK.
Enjoying Life at Lake Placid.

beautiful things in the world, and her mouth is as pretty as Billie's."

This is what Flo Ziegfeld was saying to Bruce Edwards just now, and, of course, you can guess what resolution was dashed into splinters when he began doing the proud papa stunt at the first temptation to mention the infant wonder.

And so it went all down the line. If there is a single New Year swear-off still in effect this column will be glad to preserve it carefully under glass as a unique article of vertu. Or of virtue if you like that better.

(Continued on page 5)

PATHETIC NOTE IN COMEDY

Clifton Crawford Finds "Her Soldier Boy" Daring and Novel in Construction

Have you met Teddy McLean, the American war correspondent, in "Her Soldier Boy," the musical play now at the Astor Theater? If not, you're wasting an opportunity. As represented by Clifton Crawford, Teddy is a particularly droll and engaging character, and one so essentially different from those usually encountered in musical productions.

We waylaid Mr. Crawford at the Astor recently and compelled him to confess at the point of a lead pencil. Little by little the details of his career were dragged from him. He made several damaging admissions, the most serious of which were that his first appearance in America proved so disappointing, that he was practically driven across the water to his native Scotland;



White, N. Y.
CLIFTON CRAWFORD.

that he believed in art for money's sake, and that he had no desire to play Hamlet, King Lear, or any other tragic role.

The comedian was apprehended in his dressing-room. He was getting ready to go out and read the war news to put himself in the proper frame of mind for a (what he terms) truthful delineation of his character. Mr. Crawford looks the typical war correspondent. He is cleanly built, a few inches under the six-foot mark, and the proprietor of one of the most agile sets of legs on the musical comedy stage. By this it must not be inferred that all his ability is confined to one end, although legs are especially valuable if one is a war correspondent attached to a retreating army.

While his Japanese valet extricated him from his uniform, Mr. Crawford rattled off with machine-gun rapidity how pleased he was with his part, how he worked harder than at any other time in his life, and how it feels to be playing in an operetta in which all is not comedy.

"Teddy is so human," he said, "such a vital personality that it appears at times as if I were not playing Teddy, but was really Teddy himself. I work harder than I have ever done before. In fact, I can't seem to get enough of it. There's something about the music in this piece that makes you want to work. Most of us hate to see the curtain go down."

"Quite a daring innovation in the play—a note of pathos running through it?" was suggested.

"That's what makes 'Her Soldier Boy' more than a musical comedy," he replied. "Strictly, it's a musical romance. The playgoing public is ever de-

manding novelty and change in its attractions. Here we are trying to get away from the conventional idea in musical plays, and it seems to be appreciated."

"Did you entertain any fears as to a possible misunderstanding of the play by the audience?" was asked.

"None to speak of. You see, we never allow the pathetic note to obtrude upon the essentially comic spirit of the play. The incident of a shell bursting into a barn where soldiers are quartered occupies but a moment, and it is followed by a scene of peace and contentment far back of the firing line. The blind mother, who has not seen her soldier son in fifteen years, is referred to once or twice, and then appears for a brief instant. We have attempted to blend humor, pathos, romance, and melody into one harmonious whole, and it seems as if we had succeeded, judging from the enthusiasm of the audience."

"George Cohan used to have a touch of drama in his old musical pieces," we thought we had disconcerted him.

"Yes," he said, "but remember that those plays were written long before the introduction in this country of Viennese operettas—before, in fact, musical standards had advanced to their present high state in America. This is really the first time that a distinctly pathetic note has been sounded upon the modern musical comedy stage—it makes it in the case of 'Her Soldier Boy' a great and daring work."

"Indeed," he went on, "its success should be conclusive evidence that the day of the operetta is not dead, nor even dying. Despite the claims of supposedly authoritative sources that the revue is the only kind of musical production in demand at present in New York, a glance at the list of musical pieces from the beginning of the season will disclose the fact that the operetta and musical comedy continues to hold their popularity."

Mr. Crawford was asked if the Viennese operetta had not worn out its welcome in America through overproduction.



GREGORY KELLY AND STUART WALKER.
In Portmanteau Play, "Six Who Pass While the Lentils Boil."

"I'm beginning to think it has," he said. "The Viennese thing is always written to a formula which in this country has become too well known. Surround a long and languorous kiss waltz with characters drawn from the nobility and the peasantry and intersperse frequently with tinkly little duets, and you have it as it is generally presented. But the kiss waltz is the main ingredient. All Viennese operettas are based upon it. In fact, they would not be Viennese operettas without it."

Mr. Crawford spoke of his early career.

"I was born in the theatrical business. My parents were actors. They traveled through Scotland giving concerts. I toured Australia and South Africa with them when I was a little fellow, doing everything from playing angels to blacking up and singing coon songs."

"I made my first appearance in this country about twenty years ago at Boston in a vaudeville show. I begged for the chance of doing three shows a day at \$35 a week. I got the chance, and, as the phrase goes in the profession, I died standing up. I sang, danced, and recited 'Gunga Din' all over the stage, but it was no use. They wouldn't have me. I could not obtain another week's bookings, so I went back to Scotland."

Upon his return, there followed a fruitless effort to obtain another hearing and, finally, his savings all gone, he was engaged as an instructor at the Braeburn Golf Club. While there he found an

unsuspecting audience on which he could practice his entertaining abilities. He would sit down at the piano in the clubhouse and, seemingly to himself, sing a few ditties of his own manufacture. In no time he was more of a hit in the clubhouse than he had been on the links. He found out what appealed to the American sense of humor, and it was there, too, that he met a man who introduced him to a manager who was putting on a musical comedy. And thus began his long climb to stardom.

LOUIS R. REID.

COMMUNITY DRAMA PROJECT

The movement to establish a Community theater, in Brooklyn, of which mention was made in a recent issue of the MIRROR, is progressing favorably. Several civic organizations in the borough are interested. The Institute of Arts and Science has a company which may be the nucleus of a coming organization. Dr. Atkinson of the Polytechnic has made an offer of the free use of their auditorium to any company working in the interests of a permanent community theater. The Peoples' Institute has taken up the idea, and through its efforts the Bayridge Community Center will begin in January a monthly series of performances.

FROHMAN INC. DECLARES DIVIDEND

The Board of Directors of Charles Frohman, Incorporated, voted last week a special dividend of \$12.50 a share payable Jan. 2.

Sam Meyers, for many years traveling manager of Maude Adams and other Charles Frohman stars, was elected secretary of the company.

REHEARSING "THE LOVE MILL"

"The Love Mill," Earl Carroll's latest musical farce, which Andreas Dippel will produce early in February, is now in rehearsal with an all-star cast. Gustav Von Seyffertitz has been secured to stage the play.

AS WE WERE SAYING—

(Continued from page 4)

From Muncy, Pennsylvania, comes a bright letter from an unknown admirer of THE DRAMATIC MIRROR, who says that she always reads us, and is guided in her visits to the New York theatres, by the critiques in our columns.

She tells an amusing story of how Fred Stone recently found his salary check short by the cost of a new orchestra chair, his antics with Violet Zell in their burlesque Apache dance having caused a man to hurl two hundred and sixty pounds of adipose tissue, back in his seat with such force as to break the back squarely off the chair and dash it into the lap of an innocent by-sitter!

And, as we were saying, Happy New Year.



SCENE FROM "THE MERRY WIVES OF WINDSOR."
In Which Thomas A. Wise Will Star at the Park.

White, N. Y.

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WISH-BONES FOR 1917

THE MIRROR sent out to a select few the query, What is your wish for 1917?

Some of the answers are:

That John D. Williams will be able to satisfy critics in the road towns that John Drew's "Major Pendennis" is what Thackeray had in view.

That a theatergoer can get as good seats at a box-office as can be obtained at the hotels or ticket agencies.

That some playwright will give us something that can be produced as the playwright wrote it, and not as the producer thinks it ought to be done.

That Mr. Belasco will put in an orchestra.

That something will be seen on the New York stage about which the morning critics will agree.

That the great American play will beat the great American novel to it.

That W. A. Brady may find a way by which Grace George can return to the playhouse.

That we shall see a photodrama before the year is over in which there will be no dope, no scuffle, no court scene, no prison bars.

That one may find a diagram in a box-office from which to select the seat that one wants.

That somebody will erect a Joe Jefferson playhouse.

That THE MIRROR will continue to be the greatest dramatic publication in this country.

Selah.

WHAT, TABOO OF EVENING DRESS?

EVENING dress is to be prohibited in Paris, and afternoon teas in London are to be omitted—as we say over here, cut out. Of the latter we have nothing to suggest. The evening dress taboo is not specifically applied to theatergoers, for in Paris as in the cities and towns of this country, evening dress is worn elsewhere than at the opera and the play, but it is at the latter places where the extreme of fashion is mostly seen.

As you quickly infer, these prohibitives are the result of the cruellest of all wars. But to what end? Ever since the first fashion garment was put on, wearers of the same have been conscious that there goes with good clothes a feeling of ease which does not come with a knowledge of overalls and mother Hubbards. They say if you put a beggar on horseback, he will ride to the devil, but it has never been suggested that the man in the saddle won't have a "bully time" before he reaches his destination. But people who ride in motor cars do not belong to the horseback class. Like white wings of blessed memory they never grow weary, particularly of the consciousness that there are no patches or misfits in good attire.

There is a difference between being well dressed and being clownishly ragged out. Parisians are in the shadow of all that spells misery and grief, but that is no reason why they should cling outwardly to their afflictions. As well shut up the playhouses as tell people who go to them what they shall not wear. It is best, always, to forget your cares and griefs and mind your debts no more—a paraphrase, if you don't mind—from Bobby Burns. What would a theater be if everybody in it were attired in the habiliments of woe—or even in plain clothes? Let us quote for our Parisian friends the old camp-meeting hymn,

Why should the children of the King

Go mourning all their days?

Can anyone imagine any combination of conditions in this country which

would make people think it necessary or advisable to leave off the best raiment before going to the opera or the play? Why, in some sections of this land evening dress is worn at funerals.

HENRY MILLER'S GALLERY

HENRY MILLER, actor, manager and producer—may his expectations be realized and his girth expand—is erecting a theater building in New York in which he purposes making the gallery the center of content.

It was from a gallery, we understand, that Mr. Miller got his first glimpse of a play—a view which led him to the promised land. It is from the gallery that Mr. Miller sees any first production of his own which he puts on the stage. He tells us that the gallery of his new playhouse will be a zone in which any occupant may lounge or loiter in sweet content as one follows the players. Toward the gallery, if Mr. Miller's plan succeeds, lognettes will be directed, for the gallerites (no longer gods) will bask in pleased looks instead of posing as is the habit of many who must have boxes or the front row.

What the new idea gallery may come to be, remains to be seen. It—the gallery—has been improving in many respects since the gallery first became an adjunct of the playhouse. We have no ready data showing the birth of the theater gallery. But an accumulation of years aids in recalling the time when it was the lurking place of shelled and unshelled peanuts. It was the nuisance of all who sat below and the horror of even the veteran actor. That was "when you and I were twenty-one" and before.

We cannot anticipate all of the luxuries which Mr. Miller has in mind by which the rush will be to the top instead of down below, but we venture to suggest that the way thereto may be accessible with ease and not by the back end of the house via ash-cans and receptacles for banana-skins and waste paper.

HEARD ON THE RIALTO

Never have the stars of the theatrical firmament shone in greater abundance than this season—and the season is not as yet half over. At present fifteen stars are represented on Broadway, ten of whom are women. In the complete list are Maude Adams, Elsie Ferguson, Laurette Taylor, Frances Starr, Julia Arthur, Emma Dunn, Henrietta Crossman, Ruth Chatterton, Gertrude Kingston, Anna Held, David Warfield, Arnold Daly, William Faversham, William Collier, and Clifton Crawford. When you consider that there are but thirty-three theaters in New York playing legitimate attractions such a high representation of stars should put to rest permanently the cry that the day of the star is numbered.

Then, there is the list of stars who have already played New York engagements and who have passed on to other cities. In this list belong Margaret Anglin, Sarah Bernhardt, John Drew, Cyril Maude, William Hodge, Raymond Hitchcock, Ann Murdock, Taylor Holmes, Lina Abarbanell, and Sam Sothorn.

The tendency in the construction of playhouses continues to be toward the small, so-called intimate type—a type which psychologists claim brings about a greater friendship between the actors and the audience. A convincing commentary on the effectiveness of the small theater, as respects acoustics at least, is established by the fact that the three largest theaters in New York, regularly listed among strictly legitimate houses, are showing motion pictures,—the Liberty, with "Intolerance"; the Lyric, in which "A Daughter of the Gods" is being presented, and the Forty-fourth Street where "Joan the Woman" is the attraction.

Spirited criticism of each other continues among the critics, and it has attained such proportions that the managers are now betting over the subject of the next controversy. Thus far the verbal duels have been distributed as follows: Woolcott vs. Sherwin, Broun vs. Woolcott, Mantle vs. Broun, Rathbun vs. Sherwin, and Dale vs. All-the-Others.

The question as to who is our wealthiest playwright has long been debated in theatrical circles. Some claim that Augustus Thomas has the largest bank account while others declare that George Broadhurst is richer than any playwright in America or England.

However, our choice is neither Mr. Thomas nor Mr. Broadhurst. We believe that J. Hartley Manners, author of "Peg o' My Heart" and "The Harp of Life" and the husband of Laurette Taylor can count more money than any playwright in this country or England. For four or five years he has been drawing enormous royalties from a number of "Peg" productions and it seems as if these sources of revenue were to continue forever.

At present, there are ten companies playing "Peg"—two in this country, one in London, four in provincial England, one in Australia, one in Holland and one in Spain. In addition, Mr. Manners draws a handsome check each week as his share in the success of "The Harp of Life."

The general impression expressed by a majority of the managers on Broadway is that, for some unknown reason last week was the thinnest financially that has been experienced in a decade. They do not lay the blame on the war and frankly admit that they are stumped for an excuse, but it is evident that the rubber band around the public's roll was too seldom loosened. The successes did a large business, of course, but elsewhere things were unusually dull, even for Christmas week.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"SEREMONDA"

Poetic Tragedy in Four Acts and Eight Scenes, by William Lindsey. Produced by the Julia Arthur Co., Inc., at the Criterion Theater, Jan. 1.

Vidal	Robert Gottschalk
Clara	Sonia Marcelle
Berguedan	Brigham Royce
Guida	Ivy Troutman
Seremonda	Katherine de Barry
Guilhem	Robert W. Frazer
Raimon	Julia Arthur
Barral	Alphons Ethier
Almar	Benjamin Kauser
Peire	Charles N. Greene
Adelle	William J. Kane
Amfos	Louise Waller
Simon	Frederick Dunworth
Marthe	Herman Levine
	William Singerman
	Margaret Collins

The production of "Seremonda" is an effort, so we are told, to restore the romantic poetic drama to the stage. Such enterprise is indeed ambitious in these days when slang and crooks' jargon is the current language of the spoken drama. It is scarcely believable that an actress would have the temerity to offer today for approval a play in verse that undeniably belongs to the period when Hackett, Sothorn, James O'Neil, Bellew and Mantell were actively and persistently swashbuckling up and down our stage. But there is Miss Arthur, with Mr. Lindsey's "Seremonda" installed at a prominent Broadway corner where subways are being constructed for the use of—well, we might as well confess it,—Mr. Ziegfeld's patrons.

However, under the inspiration of Miss Arthur, fashions may again radically change in the theater. We witnessed last year, in the sartorial world, the revival of the hoop-skirt without any substantial demonstration of frenzied disapproval. Considering our tolerance in the face of such atrocities of apparel we should, in our entertainments, not be too eager and willing to class "Seremonda" as out-of-date or stilted in its manner of presentation.

At least, there is the value of contrast and we advise you, when a trifle tired of the ultra-modern farces of unconventionality, of comedies of amiable crooks and of the contours of nether extremities as displayed on our larger stages, to visit the theater Criterion and watch the brave and picturesque troubadours of old woo their ladies fair. Curb your natural superciliousness for an author, who unknown, "attempts" to write poetic drama in a romantic vein—he may yet turn out a "Fast and Grow Fat"—and try to catch the atmosphere he conveys! If you succeed, you will return to those childishly-imaginative days when your father sang in sonorous tones, "In days of old, when knights were bold," and all the world was fair.

Mr. Lindsey's text is of an excellent, though not inspired, literary quality. His phrasing shows that he has studiously read the lyrics of the troubadours, especially those who flourished in Provence. The play is rich in imagination and dignity, and as it progresses it gains in action and suspense until it reaches a powerful and thrilling climax. The characters are well drawn and interestingly developed and there are many picturesque incidents which enhance its attractiveness. The costuming and staging and the graceful and smooth performances of the individual players reflect great credit upon Miss Arthur as a director.

The love of a troubadour knight of the 12th century for the lady of his liege lord forms the story of "Seremonda." Word has been received in Roussillon, a little town in Southern France that Raimon has been killed upon the field of battle in the Crusades to which he had gone in expiation for a murderous deed. Thereupon, Guilhem, a handsome young knight and singer of his household, who has been charged with the welfare of his lady, passionately pours forth his love. He finds that it is reciprocated and the twain are about to plight their troth when Raimon returns purged of his sins and resolved to resume his life in the village.

His suspicions, first aroused by the indifference of his spouse, are later confirmed when the troubadour addresses some passionate verses to her at an entertainment at the castle. In an overpowering jealousy he challenges his rival to mortal combat, and, of course, conquers. When the news of the young knight's death is conveyed to Seremonda, she commits suicide by jumping from a window of the castle to rocks below.

Miss Arthur contributed a queenly dignity and force to the part of Seremonda, though at times we could not escape a certain suggestion of inanimateness. But variety was never wanting and her scenes with her troubadour were as tender and sympathetic as her passages with her lord were disdainful and indifferent. She was ably supported by Alphonse Ethier as the rough and fighting Crusader, Robert W. Frazer as the gracious knight, Ivy Troutman as the love-sick Guida, Brigham Royce as a sinister troubadour and Robert Gottschalk as a harmless singer of love ballads.

"GAMBLERS ALL"

Play in Four Acts by May Martindale; Presented by Percy Burton at Maxine Elliott's Theater, Jan. 1.

Sybil Campbell	Mona Hungerford
Robert Langworthy	Philip Tonge
Ruth Langworthy	Ernie Laucelle
Richard	Elwyn Eaton
Harold Tempest	Ronald Squire
Sir George Langworthy	Arthur Chesney
Lady Langworthy	Muriel Starr
Millie Home	Beatrice Terry
John Leighton	John Milner
Major Stocks	Harry Ashford
Freddie Fowell	Charles Campbell
Molly	Harold de Becker
Police Inspector	Maud Snyder
Police Constable	Estelle Thebaud
Police	Charles Shannon
Notes	W. J. Parker
	Franklin Harleigh

Given its initial American showing at Maxine Elliott's Theater on the afternoon of New Year's Day, the proceeds to go to the Star and Garter Hospital for British soldiers and sailors, "Gamblers All," a combination of old-fashioned melodrama and discursive comedy, had the distinction of being the first production of the new year. For sentimental reasons, rather than because of intrinsic merits, May Martindale's archaic and ingenuous theatrical concoction may be received with kindly tolerance. This is the play in which Lewis Waller appeared in London with some success and the one in which he planned to visit this country. Even after the passing of the famous English actor, Percy Burton held to his purpose of giving an American production, selecting John Milner for the role originally played by Mr. Waller, and Muriel Starr for Lady Langworthy.

The presentation of "Gamblers All" is in the main adequate; but it is difficult for a modern audience to take a serious interest in so uninspired an example of the "Jim the Penman" school of playwriting, and there are times, notably in the first two acts, when one becomes frankly wearied by a quantity of superfluous dialogue. At least two of the characters—an effervescent ingenue, who longs for thrilling experiences and the youth she calls upon to supply them—are of no real service to the plot, whereas the comedy they supply is not effective enough to justify their presentation in prolonged scenes. Too frequently attention is taken from the main points of the story, concerning a wife with a passion for gambling, her conservative husband, her no-account brother and a generous friend, who turns out to be an inordinantly wealthy money lender.

This money lender, Leighton, is drawn as a character of romantic mystery—a courteous, dignified gentleman, whose life has been undisturbed by feminine wiles until he encounters Lady Langworthy at a period of dire financial need. Worse than that, the fair gambler has been caught in a raid on a fashionable establishment and she is decidedly uncomfortable under the disapproval of her grieved husband.

Just at this time Leighton turns from the role of sympathetic friend to that of ardent lover and there is every indication that Lady Langworthy is on the verge of changing her abode; but we learn later on that her seeming concessions are for the purpose of saving her beloved brother, who forged Leighton's name on a note. After a succession of scenes in which pretty nearly everybody in the play is afforded an opportunity for emotional expression, the sorely tried woman slams the door on an exit speech announcing her independence of all men; but one surmises that soon she will return home like a dutiful wife.

Miss Starr, who has been playing in Australia for a number of years, brings sympathy and the sure technique of a skilled actress to her portrayal

of the wife. Mr. Milner possesses the poise and authority required in the part of Leighton, whereas Arthur Chesney and Ronald Squire are all that the characters of the husband and brother demand.

THREE PLAYS FOR CHILDREN

"Editha's Burglar," "The Traveling Man," "Merry Christmas, Papa"; Presented by Alice Minnie Hertz, Katherine Lord and Jacob Heniger at the Cohan and Harris Theater, Dec. 26.

A large and gleeful audience—aged (approximately) from five to nine—greeted the three plays for children given in the Cohan and Harris Theater for the week beginning with Christmas Day. The house was fluttered with huge ribbon bows and curls and the bobbed heads of the littlest boys, but no society for the uplift of the drama could have viewed the performance with more gravity or appreciation.

The first of the program was a dramatization of "Editha's Burglar," the little girl story, by Francis Hodgson Burnett, which was only a bit less popular than "Little Lord Fauntleroy." Reinee Riess was perfectly at her ease in the role of the little girl who pities burglars because they have not had "advantages" and who talks her own pet burglar into a desire for a better life. Otto Kruger played the part of the burglar with such success that one member of the audience was overcome by this realism and wailed "Take me home!" with a sincerity that left no doubt as to the convincing quality of the character. Editha's virtuous intention of turning her burglar into an editor was received with approving applause, and if certain grownups in the audience were skeptical as to the efficacy of such treatment of burglars, why so much the worse for grownups.

This was followed by "The Traveling Man," a haunting miracle play, by Lady Gregory, produced for the first time in America. It was a bit above the heads of the smaller tots, but it is the sort of thing that will linger vaguely in their memory until they are old enough to find its significance. Mary Shaw's careful work showed its usual ease and sincerity in the role of the Irish mother, who awaits a promised visit from the King of Kings to her little cottage, but who fails to recognize the divine visitor in the weary peasant she turns from her door. Constance Bernstein was the little red-headed Irish lad, with questioning blue eyes, who played confidently with the Stranger and tried to protect him from the housewife's wrath. The figure of the Christ was suggested with remarkable delicacy and power by Jacob Heniger, who gave to this most difficult of roles the simplicity of a kindly peasant with a luminous hint of the supernatural which was remarkably impressive. It will be an actual loss to adult playgoers if this touching and significant little fantasy is left in the series of children's plays and not added to a revival of Irish drama.

"Merry Christmas, Papa," by Mary Austin, completed the program. Of the three, it probably delighted the children most, for the spectacle of a little boy whose father does not believe in Christmas is a tragedy easily understood by childhood. Arthur LeVien was an adorable and plucky mite, as the unfortunate youngster, and looked pathetically little and alone against the vast, artistic severity of the set. Otto Kruger managed to make a sympathetic figure out of the obdurate and too practical father who after all was more to be pitied than censured.

The behavior of the audience was almost as interesting as the performers on the other side of the footlights. The children's enthusiasm and the appreciation of their equally delighted, if less excitable parents, indicates the possibilities in this field if the right combination of children, plays and actors is brought together.

ABANDON NINE O'CLOCK THEATER

Discouraged by continuous trouble with the license bureau and the New York police department, Helen Freeman has finally decided to abandon her plan for a toy theater in West Fifty-eighth Street this season.

COMEDIES HAVE FIRST SHOWINGS

"Heads Up" Billed for Broadway, Tried Out in Union Hill—
"Pals First" in Hartford

Union Hill, N. J. (Special).—Selwyn and company's new production, "Heads Up," by Zillah Covington and Margaret Mayo, was presented at the Lincoln Theater, week Dec. 25, preparatory to its appearance on Broadway. The play, billed as a "comedy of sentiment," affords the author and star of the piece, Zillah Covington, an exceptional opportunity for histrionic achievement. His portrayal of the role of Simpson Hightower was distinctively realistic of the character around whom he has evolved a comedy of unctious humor and sentimental appeal.

The story is that of the career of Simpson Hightower, of Hightower, N. H., who has come to New York in search of fame and fortune. Ten consecutive years in the employ of Platt and Company, manufacturers of war munitions, finds "Simp," as he is affectionately termed by his fellow employees because of his seeming business incompetency, with little prospect of becoming a wonderful success, financially or otherwise. An error which Simp makes during the negotiation of a five-million-dollar deal results in his discharge. Simp then effects a radical change in his method of pursuing success because of the convincing logic of a stenographer's arguments. Fate decrees that Simp should secure the British Government contract for Platt and Company in his own name, despite his dismissal. He also secures an option on the munition plant in his home town after it develops that the Platt factory has been destroyed by an explosion. Prominent business men of Hightower, N. H., to whom he has been misrepresented as a millionaire, furnish the capital for the organization of the Hightower Munition Corporation, named in his honor, after his former employer fails to come to his terms. Throughout a romantic vein involving a boyhood love, disillusionment and dual marital bliss are woven.

Should the present peace proposals in connection with the war in Europe result in the cessation of hostilities before "Heads Up" reaches Broadway, its presentation will assume a different aspect because of the "Munitions." Never-

theless its refreshing comedy, the capable acting of the entire cast, and particularly Mr. Covington's excellent delineation of a type not unlike those in many of our past stage successes, should provide for Broadwayites for no little period of time. The supporting cast includes William Carey as Jimmy Borden, Rose Wilbur as Celia Jennings, Alma Tell as Hope Marsh, Frank Sheridan as Henry Platt, James Smith as Tony, Charles Hampden as Lord Mackenzie, Howard Truesdell as James Houston, Russell Simpson as Stephen Douglass, Adelbert Knott as Tom Benton, Laisy Siamus as Mona Benton, Robert Blacklock as Will Hallock, William W. Blitner as Rhody Tucker, and Jean Temple as Mrs. Stephen Douglass. E. A. Grawe, Jr.

HARTFORD, CONN. (Special).—"Pals First," a new comedy from the pen of Lee Wilson Deed, from F. P. Elliott's novel of the same name, was produced by J. Fred Zimmerman, Jr., and staged by Fred Stanhope for the first time on any stage at Parson's Theater, Dec. 25-27. Large attendances. The story deals with a young Southerner who has taken to the road in order to recover his health. He falls in with the dominie, a former clergyman who has been disgraced. After a series of interesting adventures the younger man is successful in softening the heart of his pal, the former clergyman, and the last curtain falls on the young man taking his old time sweetheart in his arms.

William Courtenay played the leading role. Although this part is rather different from those in which he has appeared of late Mr. Courtenay gave a very creditable performance. Forrest Robinson likewise did well. Harry Elwin and Frank Conlin both contributed materially to the success of the play. Edith Luckett was winsome and demure as the Southern girl. Lester Chambers was a thoroughly detestable villain. He remains true to the traditions of old-time melodramas. Frank Kingston and Marion Kirby played other roles well. The play is, on the whole, interesting and was well received. SHYMOUR WENTON SMITH.

STILL ANOTHER THEATER

Rush and Andrews File Plans for House on Forty-Eighth Street

Edward F. Rush and Lyle D. Andrews have begun to make a reality of their promised new theater which is to be situated on Forty-eighth Street, in the same block as the Playhouse, the Forty-eighth Street and the Cort Theaters. On Dec. 26 Messrs. Rush and Andrews took title to the property at 140-154 West Forty-eighth Street and work will be started March 1 on the new theater, which will adjoin the Cort. The building department have passed the plans.

From a Renaissance will be the type of architecture of the new house and the exterior will consist of brick and granite. There will be only one balcony and the total seating capacity will be 850. The stage equipment and, in fact, all of the appointments of the theater will be of the most modern sort.

"THE LIVING CORPSE" RETURNS

At the Bandbox Theater "Die Schone Vom Strande," Victor Hollander's tuneful operetta, will continue until Wednesday evening, Jan. 3, inclusive. On Thursday the operetta will be moved to the Irving Place Theater and will continue there, with Ellen Doolsey, Kaethe Herold, Heinz Lingen, Ernst Robert, and Bruno Schlegel in the leading parts.

On Thursday and following evenings special popular-priced performances of the powerful Tolstol drama, "Der Lebende Leichnam" ("The Living Corpse"), will be the attraction at the Bandbox.

EDDIE FOY TOPS THE LIST

Comedian and His Family Take Headline Position in Palace Theater Bill

Eddie Foy, assisted by his large family, consisting of seven sons and daughters and Mrs. Foy, heads the vaudeville program at the Palace Theater this week. The large aggregation appears in the well known "The Old Woman in the Shoe." George Hobart's farcical treatment of the Mother Goose legend. Another feature of the bill is a new one-act play called "A House of Cards," by Percival Wilde. Dorot y Shoemaker, who will be remembered for her work in "The Passion Play of Washington Square," appears in this sketch, assisted by Louis Leon Hall.

Anna Wheaton and Harry Carroll sing and play some of Mr. Carroll's new songs and also some of the most popular of the old ones. They meet with their usual hearty reception. Gladys Clark and Henry Bergman, another pleasing pair, offer some excellent songs, patter and dancing. "The Night Boat," George Rockwell and Al Wood, Marion Weeks and Meehan's Canines complete the program.

ROBERT EDESON—PLAYWRIGHT

Robert Edeson states that he will devote his entire time to play-writing from now on, abandoning the acting profession. "His Brother's Keeper," a play whose authorship was originally credited to a Robert Porter, but which was really written by Mr. Edeson, will be presented by Rush and Andrews on Jan. 15. The principal role was played by the author in the first road try-out, but in the revival this part will be allotted to Charles Mackay.



LOUISE WALLER, JULIA ARTHUR, AND ROBERT W. FRAZER, Waite, N. Y.
As They Appear in "Seremonda," at Criterion.

LITTLE THEATER TAXED

According to Law State Society is Not Exempt from Customary Payment

The Attorney General's Department at Harrisburg, Pennsylvania, rendered an opinion relative to the liability of the State Society of Philadelphia, operating the Little Theater in that city, for a license tax of \$500 for 1915.

It is held the State Society is liable for the tax because the theater, while not operated for profit, does not give "single or occasional" performances, such as contemplated by the exemptions provided for by law. "It may be," says the opinion, "that an organization such as the one in question, which does not derive profit from its operations, ought to be exempted from the payment of the tax, but that is a matter for legislative consideration."

"COUSIN LUCY" STILL POPULAR

Julian Eltinge in "Cousin Lucy" was the Christmas week attraction at the Bronx Opera House. New songs and dances and dazzling creations of the costumers' art have been added since the last appearance here of this popular star. The play was received with as much favor as upon its first presentation and played to big business. Prominent in Mr. Eltinge's support are Dallas Welford, Jane Oaker, Charles Morrison, Maybelle Cedars, Mabel Acker, Mark Smith, Joe Smith, Marba, Arthur Behrens, Florence Ingersoll, and Lella Romer.

It is pleasantly recalled that Manager Rosenthal of the B. O. H. was Mr. Eltinge's business representative when he began his career as a star under the management of A. H. Woods.

The 12.01 performance scheduled for the morning of Jan. 1, and for which the Corona Club of the Bronx had taken nearly all the seats, was not given, owing to an order issued by License Commissioner Bell preventing all performances between the hours of 12 o'clock midnight on the last day of the old year and 8 o'clock in the morning of New Year's Day.

IDA C. MALCOMSON.

"TREASURE ISLAND" CLOSING

After a successful run during the larger part of two seasons "Treasure Island" will leave the Punch and Judy Theater at the end of this week. The next attraction for the inviting little playhouse has not been announced.

NEW YEAR'S GREETINGS

The staff of THE MIRROR wishes to acknowledge Christmas and New Year's greetings from the following, and to extend sincere hopes for a coming year of health and prosperity:

Enid May Jackson, Alice Knowland, Cecil Lyndon, Maude Grafton, Robert Sherman, John Clements, E. J. Mahoney, Jane Lowe, Bernhardt Niemeyer, Chas. Seigate Turner, Eleanor Franklin, Doris Woolridge, Mr. and Mrs. Harry E. Rowe, W. S. Conning, Arline Griffith, Ann Murdoch, Mr. and Mrs. Robert Hyman, Violet Barney, Katie Emmett, Mr. and Mrs. Damon Lyon, Mr. and Mrs. Philip Lord, George M. Fenberg, Thomas H. Ince, Maude Leone, Arthur J. Lang, May Buckley, Lisle Leigh, Mr. and Mrs. Harry R. Haver, James Young, Henry W. Savage, Louise Glaus, Margaret and Albert Le Vio; Leo, Jan and Michel Cherniavsky and Howard Edie, Jack Sherill, Marc Edmund Jones, Van Horn & Son, George Taggart, Nicholas Power, Otis L. Oliver, Dixie Hines, William Bartlett Reynolds, F. P. Sagerston, Shannon Effe, Marie deBeau Chapman, Geo. B. McKitterick, D. J. Packner, David Jobe Carr.

ART IN THE GARDEN

Isadora Duncan Aims to Use Madison Square Property for Public Development

If the present plans are carried out Madison Square Garden will become a civic center presided over by Isadora Duncan, the dancer, who thus will be able to realize one of her fondest dreams, of bringing art of the best types to the common people. The new temple of art will hold exhibitions of the works of poor and unknown painters and there will be high-class music for the masses, the kind that is heard at the Metropolitan Opera House, but much less expensive. Also Miss Duncan will produce dance pageants. If the scheme materializes classes in Greek dancing will be included for the children of the city and the tuition will be free.

The Garden was sold December 8, at foreclosure sale, for \$2,000,000. There was a single bid, and that was made by the New York Life Insurance Company.

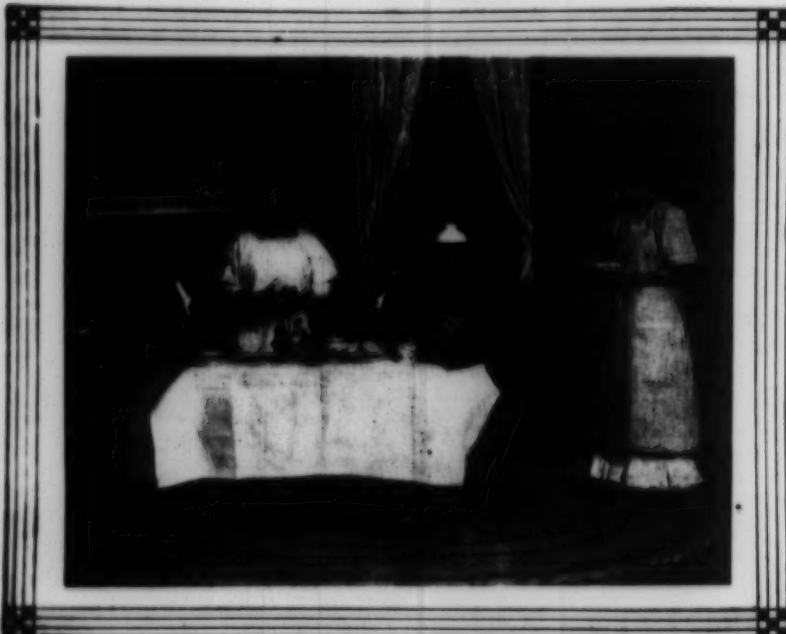
It is reported from a reliable source that negotiations now are pending between the new owners and P. E. Singer, one of the owners of the Singer Sewing Machine Company, for the purchase of the property.



MYRTLE LANGFORD.

Myrtle Langford, well known as the girl traveler, is back again in New York for the holiday season. Miss Langford has been spending the past year in Ohio and the Middle West, where she has been receiving cordial receptions. On her travels throughout the world Miss Langford took moving pictures of places of interest, as well as filming some of the great foreign industries. Her principal films of importance to commercial men of today are the travel and industrial pictures taken by her in South America. Being an entertaining lecturer, the interest manifested by the several Chambers of Commerce in cities wherein she appeared has added to her distinction. On account of the war and the strides America is making to secure a permanent hold on the trade of our Southern neighbors, Miss Langford's film and lectures are particularly timely.

Soon she will return to the Middle West, where she will fill bookings from Jan. 8 to April 1, many of her bookings being return dates in the larger cities.



IN "TURN TO THE RIGHT."

Waite, N. Y.

William E. Meehan, Ruth Chester, Forrest Wissant, Frank Nelson, Lucy Cotton.

THE BRONX AS A TESTER

Policy of Trying Out New Plays at Cecil Spooner Theater is Inaugurated with "The Inner-Man"

After Gotham's recent bumper crop of dear little queer little theaters, it is a surprise to find that any important theatrical experiment has been left for the year 1917. Yet, up in the Bronx this time, at the Cecil Spooner Theater, Abraham Schomer, author of "Today," and John Meehan have started to do that little thing. May they prosper.

For they are doing what practically every Broadway manager has at some time proposed to do, they are trying out with their carefully chosen stock company, the Broadway Players, new plays that have not yet made their Broadway debut. The plan has for years proved successful at Morosco's Los Angeles Stock Theater. It really is amazing that New York has not had a similar try-out place before now.

The first play to be given, offered Christmas night, is one of Schomer's own, "The Inner-Man." It is a study of the humane treatment of criminals, with the theme that destitution is the hot-bed of most habitual crime.

Werrington, a confirmed philanthropist, makes a wager with a judge and a district attorney who believe that crime is a "psychic disease" and incurable that he can make a decent citizen of a hardened criminal inside of a year, by lifting him from the atmosphere of destitution and bad associates to one of comfort, trust and decent living. One "Devil Mike" is picked for the experiment.

Now "Devil Mike," as the first act lucidly portrays, is simply the worst ever. He is even stung, which is not a usual fault among the "lower classes"; too stung to treat his pal to a drink of whiskey. The first act, which is very satisfactory, makes it quite clear what a particularly tough customer Mike is.

In due time Mike, considerably dazed, accepts Werrington's offer of a position at fifty dollars a week to investigate and relieve the cases of destitution that constantly apply to Werrington. He yields to his admiration of Werrington, and absorbs Werrington's creed that all life is a fight between the man and the beast in a man, and the criminal is the man who loses that fight. In due time, also, he falls from grace.

This much is inevitable from the moment the wager is laid. Yet a question remains for the play to settle. Is the author's solution of the problem true to life, or do things thus happen only in stageland?

John Meehan is a very clever actor. Broadway would like him. His characterization of the East Side tough is extremely good. His support mars the picture by failing to put over a consistent atmosphere of toughness.

"The Inner-Man" begins with a committee meeting of the Society for the Reformation of Criminals, and the audience suddenly finds that they are that committee. But that committee meeting takes quite a half hour. The prologue might well be condensed into a brisk five or ten-minute argument between Werrington and the judge, who does not believe a criminal is ever reformed.

The play would be stronger if it took account of the fact that there are also criminals who have never suffered the stings of poverty. The thesis, that poverty is the source of most crime, would remain. It is a similar flaw that killed Brieux's "Maternity." In that rather ghastly play there are four mothers, all unhappy, all with brutal husbands, or no husbands at all; so that Brieux seems to be saying that maternity is always a curse. One sane and happy mother walking through it would have saved a wonderful play. A race that believes in its heart that maternity is the most beautiful thing in the world could not accept Brieux's wholesale rebellion against motherhood.

In the same way "The Inner-Man" would make a deeper appeal to the level-headed if it did not seem to be offering a panacea for all the crime there is.

The Bronx should be proud of its new institution and cherish it. No longer is Los Angeles the only official "dog." And the rest of New York might bear in mind that they can see new plays for fifty cents, before they reach Broadway. Too far? Perhaps. But after all, Simpson Street Station (ever hear of it before?) is but a trifling eighteen minutes from Ninety-sixth Street.

TO GIVE ONE-ACT PLAYS

The Rev. Walter E. Bentley, president of the Actors' Church Alliance, has arranged for a performance of one-act plays to be given by the Art Drama Players, at the theater adjoining his church, at No. 129 Kent Street, Greenpoint. The performance will be given on Saturday evening, Jan. 13.

The following plays will be presented: "The Maker of Dreams," by Oliphant Downs; "The Far-Away Princess," by Herman Suderman; "Recollections," by Malcolm Morley; and "The Finger of God," by Percival Wilde.

The company includes Edith Randolph, Content Paleologue, Edith Seabury, Melita Milton, Emily McLean, Gage Bennett, Ralph Bradley, Harmon Cheshire, Robert Stuart Pigott.



GARETH HUGHES.

The engagement by Richard Ordynski of Gareth Hughes to play the title role in an elaborate revival of "Everyman," in Los Angeles, marks another distinction for that brilliant young actor, whose career on the native stage has been singularly illustrious. He was the Benjamin in "Joseph and His Brethren," in this country, and subsequently appeared with B. Iden Payne in Sheridan's "The Critic," at the Princess Theater. As the junior lieutenant in "Moloch" he won his greatest success in Chicago and New York. He played the young brother to Elsie Ferguson in her "Margaret Schiller," and then was a feature of the Stage Society's special production of Strindberg's "Easter," at the Gaiety Theater. In the group of Irish plays at the Bandbox Theater he increased the good favor of the public, and later, following his success in the role of Ariel in "Caliban," appeared as the young artist in "The Gully Man."

"THE GREAT DIVIDE" REVIVAL

Within the next week it is probable that Henry Miller will have started rehearsals of a revival of "The Great Divide." In the original production Mr. Miller and Margaret Anglin appeared as co-stars and in the revival Mr. Miller will assume his former role, and the part that Miss Anglin played will be entrusted to Kathlene Macdonell, who will be remembered as one of those present in the cast of "Margery Daw." A New Year presentation will be made as soon as a theater can be secured.

"OH, BOY" CAST COMPLETE

The complete cast engaged by the Comstock-Elliott company, to appear in "Oh, Boy!" the new Bolton-Kern-Wodehouse musical comedy, scheduled for the Princess Theater the latter part of January, includes Anna Wheaton, Jack Gardner, Creighton Hale, Marie Carroll, Frank McGinn, Laura Haviland, Caroline Lee, Carl Lyle, Stephen Maley, Marion Davies, Justine Johnson, Helen O'Day and Jack Merritt. The production is being staged by Robert Milton, the dances and ensembles by David Bennett, and Max Hirschfeld is the musical director.

ANDERSON A PRODUCER

G. M. Anderson, who recently purchased H. H. Frase's theatrical holdings in New York, announces that he will become active as a producing manager in the East. His first offering will be a new musical comedy, for which no title has yet been selected. The book and lyrics have been written by Frank Stammers while the music has been supplied by Harold Orlob. Mr. Anderson has already begun assembling the cast.

The production will require only twelve girls who will not be known as a chorus, but who are to have special dancing and singing numbers of their own.

ACTOR IN NEED

C. Norman Hammond, for twenty-two years a member of the theatrical profession, is in the county jail at Los Angeles on a felony charge. He is without funds for a proper defense. If the members of the profession will come to his assistance it will assure his immediate release. Any money may be sent to him direct.

"THE [LIFE] OF MAN"

The Washington Square Players announce a special production of Andrejev's "The Life of Man" for Sunday evening, Jan. 14, at the Comedy Theater. The play, never before done in this country, will be given once only for the subscribing members of the theater. Jose Ruben will play "Man," and Marjorie Vonnegut will play "Man's Wife." The other principal part, "Someone in Grey Called He," will be taken by Arthur E. Hohl. The play is being produced under the direction of Philip Moeller and the stage set has been designed by Rollo Peters.



MAUDE FEALY.

Carpenter, L. A.

Maude Fealy, headliner on the Orpheum Circuit last winter, devoted her Summer to a special engagement at the Morosco Theater, Los Angeles, and has joined the Jesse L. Lasky Feature Play Company.

The record of Miss Fealy's career is an interesting one. She made her debut on the stage at the age of four and outside of children's parts, which she played at the age of nine, retiring then for school studies, Miss Fealy has never held any position in the theatrical profession except that of leading woman or star.

At the age of thirteen she scored so emphatic a success in New York City, as Eunice in "Quo Vadis" that while the author did not intend the role of Eunice to be the lead the press and public regarded it as such. The following year Miss Fealy became leading woman for William Gillette, appearing with him in this country and

England. Then came positions as leading woman for E. S. Willard, Nat Goodwin, Holbrook Blinn, Robert Hilliard, William Collier and, succeeding Ellen Terry, with Sir Henry Irving. Miss Fealy was starred under John Cort's direction in "The Illusion of Betrice," "The Stronger Sex," and "The Right Princess."

The Los Angeles Herald, in viewing Miss Fealy, says: "With Maude Fealy's youthful appearance it is hard to realize she has accomplished so much in the theatrical profession, but one must take into consideration she was a leading woman when most girls are in the schoolroom. It is safe to predict she would accomplish wonders on the screen, as she has every requisite—youth, beauty and intelligence—and I miss my guess if she gets out of town without some of the Los Angeles picture companies trying to prevent her."

FRENCH PLAYERS IN "SAPHO"

The Théâtre Français is presenting "Sapho," Alphonse Daudet's well known drama in five acts at the Garrick Theater this week, with an all star cast, composed of Gilda Darchy, Paulette Goddard, Mitale Marsa, Edgar Beeman, Georges Sadleir, Robert Tourneur and Emilie Detramont.

"VERY GOOD EDDIE" RETURNS

For the second time this season "Very Good Eddie" is the attraction at the Standard Theater. The cast includes Ada Lewis, Laura Hamilton, Mignon McGibney, Arthur Aylesworth, Helen Redmond, Georgia Mack, James Lounsbury, Earl Denham, Dorothy Sylvia, and Elliott Taylor.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JANUARY 6th

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	40
Belasco	The Little Lady in Blue	Dec. 21	23
Booth	Getting Married	Nov. 6	76
Bramhall	Keeping Up Appearances	Nov. 8	64
Casino	Follow Me	Nov. 29	48
Century	The Century Girl	Nov. 6	76
Cohan	Come Out of the Kitchen	Oct. 23	92
Cohan and Harris	Captain Kidd, Jr.	Nov. 13	68
Comedy	Washington Square Players	Aug. 30	153
Cort	Upstairs and Down	Sept. 25	125
Criterion	Sermonda	Jan. 1	8
Eltinge	Cheating Cheaters	Aug. 9	178
Empire	A Kiss for Cinderella	Dec. 23	17
48th Street	The 13th Chair	Nov. 20	60
Fulton	The Master	Dec. 5	41
Gaiety	Turn to the Right	Aug. 17	199
Globe	The Harp of Life	Nov. 27	51
Harris	The Yellow Jacket	Nov. 9	45
Hippodrome	The Big Show	Aug. 31	225
Hudson	Shirley Kaye	Dec. 25	17
Knickerbocker	The Music Master (rev.)	Oct. 10	108
Little	Pierrot the Prodigal	Sept. 6	140
Longacre	Nothing But the Truth	Sept. 14	136
Lyceum	Five-a-Minute Kendall	Nov. 28	49
Manhattan	Ben Hur (rev.)	Nov. 6	76
Maxine Elliott	Gambler's All	Jan. 1	9
New Amsterdam	Miss Springtime	Sept. 25	122
Park	Little Women	Dec. 18	34
Playhouse	The Man Who Came Back	Sept. 2	151
Princess	Fortmanteau Theater Co.	Nov. 27	32
Punch and Judy	Treasure Island	Oct. 21	83
Republic	Good Gracious Annabel	Oct. 31	83
Shubert	So Long Letty	Oct. 23	92
39th Street	Old Lady 31	Oct. 30	84
Winter Garden	Show of Wonders	Oct. 26	86

ACTORS' EQUITY ASS'N

Experience Proves that Actors Make Efficient Leaders in Effecting Reforms

Members of the A. E. A. are most earnestly urged to send in reliable addresses to the office of the association.



At the last meeting of the Council, held in the Association rooms, 608 Longacre Building, December 26, 1916, the following members were present: Francis Wilson, presiding; Messrs. Bruning, Jennings, Jones, Kyle, Mills and Stevenson. New members elected: Will Brotherhood, Howard Hall, Amelia Mayborn, Kate Berjesson and Leila Shaw.

First of all we wish to acknowledge with hearty appreciation the many messages of holiday cheer, and good wishes that have come from members during the last fortnight. Thoughts are living forces and in this instance they will make for the stronger welding of all ties pertaining to the A. E. A. Think unity and there will be unity. To each and all who have hailed us so cheerfully we reply, "The same to you multiplied."

A grudging commentator on rumors touching the professional department of certain members of the council twists a plain statement of undisputed facts to suit his prejudice and declares very wisely: "Oh, well, he's just an actor" or "She's not an actress," and he continues. "He, or she, and others of their calling will never be the fact that leaders are essential, with brains alive to prevailing inequitable conditions between manager and actor." The implication here is that actors need some outside super-man to keep them in a blind alley while he is kicking up an endless fuss about what he is going to overcome. Sensible persons of real experience know that the very best leaders in the quest for equity in theatrical relations are the actors, or actresses, of tried integrity who have also been managers. They only are able to fully sense the feelings that may animate the different sides to a controversy.

No one should fasten the mistaken impression that any officer or councilman of the A. E. A. has less rights in an engagement than other members of the association. Why may he not decide within one week whether he will continue to rehearse a party? This is apropos of the effort recently "to get something on" our president.

Frank M. Case, proprietor of the Hotel Algonquin and the Schuyler Arms, served as arbitrator in one of our cases involving the two weeks' notice, last Friday. Mr. Case stood on the contract and awarded the member two weeks' salary.

One of the foremost producing firms of America consulted us a few days ago regarding a situation that had arisen in one of its companies on tour. A member of the A. E. A. was concerned and we cooperated with the management in New York by forwarding an explanation to the actor that cleared the air.

Somewhere it is impossible for us to see why the mode of conduct in the foregoing reference is not better than a state of things that would make consultation between the managers and an actors' organization out of the question. Examples of this kind are many and they are steadily increasing. We aim to do all we can to have actors kept in their engagements and to prevent the abrogation of contracts on either side.

All members are urged to read the January "Equity." It will contain vital material.

By order of the Council.

PLAYS BY STUDENTS

A group of students of the dramatic department of the New England Conservatory of Music presented a program of three one-act plays and a pantomime at Jordan Hall, Boston, on two recent evenings under the personal direction of Clayton B. Gilbert. The event continued Mr. Gilbert's policy of presenting novelties to Bostonians that might otherwise not be seen and at the same time providing his pupils with practical training behind the footlights. Through the kindness of the director the same set of plays were given in Copley Hall under the auspices of the Copley Society of Boston, Dec. 16.

The interesting program was made up of "Antje," the Dutch episode in one scene from Edward Knoblock's "My Lady's Dress," "Une Voix Dans Le Desert," a poem by Emile Cammaerts, with incidental music by Mr. Edward Elgar; "The Return of Amos Hocum," a one-act tragedy by Clayton B. Gilbert, and "La Lune," a fantastic pantomime in three scenes by Ferdinand Boissier, with music by Edmond Audran. The settings were especially in decorative and decorative, being of modern design and for the most part painted in impressionistic style. Among the student players, who handled their parts capably, were Mildred Sanders, Ella Warren, Wallace Clark, Harold Stuart, Charles Conner, Grace Towne, Elizabeth Burnett, John Cunningham, Caroline Wells, Pearl Kinley and Marion Gibbey.

So as to begin the new year right, the company engaged to play "The Love Mill," Noel Carroll's latest musical farce, as scheduled on Jan. 2 to start rehearsals. Andrew Hoppel, who is producing the piece, has engaged Gustave von Seyffertitz as stage director.

VERDICT OF NEW YORK DAILIES ON NEW PLAYS

"SEREMONDA."—TIMES: "Seremonda" is lavishly and tastefully mounted, and, as far as Miss Arthur and most of the principals are concerned, adequately and appropriately played. It unfolds, in deliberate but workmanlike fashion, a fairly engrossing story which it tells in verse that is destitute of poetic fire or inspiration. It is, then, like a Stephen Phillips play, an imitation romantic drama without, however, the flash and color of the Phillips poetry.

TRIBUNE: "Seremonda" is a romantic tragedy in heroic verse. The verse is respectable and the dramatic workmanship moderately sound, but it is not enough. We are told that within the red wine of Rousillon there lingers a drop of blood, but that drop of blood is lacking in "Seremonda." It is a pedestrian sort of tragedy.

WORLD: But it is surely a work of imagination, dignity and beauty; it is, except at the outset, rapid and progressive in action and interest, and it rises to a climax of intensity and power. There are occasional lapses in the poetical imagery of its Alexandrine verse, but for the most part its literary texture and the felicity of its language are well-sustained. The perfection of her (Julia Arthur's) elocution was one of the rare delights of the night.

HERALD: The play is in blank verse. The lines are dignified and often beautiful, with a deal of human nature in them and no little humor in the lighter moments. The play is robbed of dramatic force through most of it because the characters pass so much time telling each other what the audience already knows has happened.

"GAMBLERS ALL."—WORLD: Nevertheless, accepting the formula on which "Gamblers All" is written, the story is directly told and it has the advantage of a final act which, in spite of the fact that it can be easily anticipated, is the best of the lot.

SUN: Mrs. Martindale's drama could by no stretch of the term be called an example of a well-made play. Probability plays no part in the scheme of its development, and the emotions by which the characters are swayed are created by the dramatist's necessities and not of human impulses. The playwright fits them more or less adroitly into the episodes which are not the result of action. It takes a master nowadays to do this sort of thing with any degree of success. Perhaps "Gamblers All" is something of an achievement in this field, in that two out of its four acts are successful.

TIMES: Mildly interesting throughout, but stale in matter and outmoded in manner is "Gamblers All," a recent English play which was revealed to New York yesterday afternoon by a curiously lifeless first performance at the Maxine Elliott Theatre.

FROM HERE AND THERE

John Wiltach, who has been associated with "The Yellow Jacket" and the Portmanteau Theater, has been appointed by Charles Hopkins press representative of "Treasure Island" and the Punch and Judy Theater.

Arthur Row, whose season with Bernhardt terminated in New York, has been engaged to play the juvenile in "Pedro, the Italian," which opened in Brooklyn last week. As a Christmas gift, Bernhardt gave Mr. Row a large picture of herself in the character of Phoebe.

James A. Timony has resigned as attorney for the White Hats Actors' Union. During his association with the organization Mr. Timony has represented many of its members at law.

E. D. Price will act as agent and manager of the "Miss Springtime" company organized to go on tour, instead of representing George Arliss, the post he has held while the English actor has been playing on the road.

A new comedy scene between Anna Held and Henry Lewis has been introduced in the third act of "Follow Me," the musical comedy in which Miss Held is starring at the Casino Theater.

George Foster Platt has been engaged by the Selwyns to stage Jane Cowie's "Lilac Time," which will open early next month.

Lionel Barrymore has purchased a house in Garden City, L. I., valued at \$18,000. He is adding a large studio and the plot is being prepared for sunken gardens.

Hermione Shone, now appearing in "The Seven Ages of Mary Ann," has accepted for early production a Chinese playlet, entitled "The Autumn Flower."

George Hanavent, one of the most popular members of the Theatre Francaise company, has just undergone a serious operation for appendicitis. He is now on the road to recovery.

During her fourth annual series of drama readings at the Waldorf, Miss Mannheim will interpret Eugene Brieux's "The Woman Alone," Goethe's "Faust," in the Bayard Taylor translation, and Israel Zangwill's "The War God," on Friday mornings, Jan. 5, 12 and 19.

Ann Murdock has left the management of the Charles Frohman Company and probably will become a Shubert star.

The Theater Assembly will hold the next study day on Friday, Jan. 5, in the ball room of Hotel Astor at two o'clock. "Captain Kidd, Jr.," will be the play for discussion, and will be in charge of Mrs. William James Bissell, Jr. An unusually attractive program will be presented.

Blanche Merrill, author and composer of numerous song successes, has been commissioned to write the music and lyrics for "Dance and Grow Thin," which Dillingham and Ziegfeld are preparing for production in Coconut Grove.

Amelia Summerville has withdrawn from Fritz Scheff's company, and will continue her vaudeville tour terminated seven weeks ago.

Rudolf Friml, composer of "Katinka," "High Jinks," and "The Firefly," and Otto Hauerbach, his collaborator, are working on a college song dedicated to the University of Wisconsin.

The many friends of Glenmore (Stuffy) Davis will be glad to hear that the reports coming from Bellevue Hospital, where he is confined, are very cheering. His doctors say that it will not be long before he will be about again, fully recovered from the paralytic stroke with which he was stricken about a month ago.

Through the courtesy of the Marquis de Polignac, Mr. Laussance, and Mr. Krecht, of the French government, the Theatre Francaise will show the latest war-films from the French battlefield.

Irene Franklin has suspended her tour in "The Melting of Molly" and she and the company are marking time in New York while waiting for a Broadway theater.

The rights to "The Moon Maiden," a Burmese musical fantasy, have been secured by Carl E. Carlton. Production will start soon.

Robert Campbell mimeographs to the public at large that he intends, before long, to launch himself right into the thick of a Broadway campaign. He will be armed with a dramatic production, for which Herbert Yost and Irene Oshier have already been engaged to play the leading roles.

Miriam Collins left New York last Thursday and journeyed to Chicago, where she will assume a part opposite to William Hodge in "Fixing Sissy."

PLAYERS ENGAGED

Melissa Ten Eyck and Max Welly have been engaged for the Morosco production, "The Canary Cage," to do their special dances.

Gertrude Hoffman's versatility will be displayed next in "The Coconut Grove." Messrs. Dillingham and Ziegfeld have engaged her to play an important part in the production of "Dance and Grow Thin."

Lawrence Wheat has been engaged for a leading role in "You're in Love."

Henry W. Savage has strengthened the cast of "Have a Heart" by the engagement of Louise Dresser.

Marguerite Leslie has been engaged to replace Gail Kane in "The Harp of Life."

Helen Beaumont is playing the Duchess of Rockminster in John Drew's "Major Pendennis" company.

Thomas J. Keogh has returned to the legitimate stage after ten years in vaudeville and is being well received in the leading comedy part in "The Princess Pat" company.

Lawrence Leonard has been added to the cast of "The Beautiful Unknown," the new operetta by Oscar Straus, which the Messrs. Shubert will present in New York shortly.

Ernest Rowan has joined Gertrude Kingston's company to play in "The Queen's Enemies."

Florence LeClercq has joined the Jewett Players at the Copley Theater in Boston.

Creighton Hale has been engaged by the Comstock-Elliott company to create the principal juvenile role in "Oh Boy," the new musical comedy production by Guy Bolton, P. G. Wodehouse and Jerome Kern.

Alma Chester opened Christmas day in the part of Mrs. Fullerton with John Mason in "Common Clay," at Cleveland, Ohio.

Edith Randolph has been engaged for leading Shakespearean roles in a new repertoire company.

William T. Murdock, who recently left the "Katinka" company, has joined John Cort's company in "Flora Hella," which opened in Stamford, Conn., Christmas Day.

John H. Goldsworthy and Lionel Belmore have been engaged by the Shuberts for leading roles in "The Beautiful Unknown."

THE MIRROR BOOK TABLE

Volumes XIX and XX, The Drama League Series of Plays, are from Doubleday, Page and Co., Garden City and New York. The first is "Malvaloca," by Serafin and Joaquin Quintero, translation by Jacob S. Fassett, Jr. It is the first play of the authors submitted to English readers, and is in three acts. It was first produced by the Compania Guerrero-Mendoza, at the Teatro de la Princesa, Madrid, April 6, 1912. It is a picture of life in Andalusia. There are no villains in the play, consequently, we assume, it cannot be played successfully anywhere.

The second volume, XX, consists of four one-act plays by the Washington Square Players, "The Clod," by Lewis Beach; "Overtones," by Alice Gerstenberg; "Eugenically Speaking," by Edward Goodman; "Helena's Husband," by Philip Moeller. There is an introduction to the plays by Walter Prichard Eaton, who says that it is the one-act play in our country which will bear the most watching for signs of imagination and for flashes of insight and interpretative significance. These plays have been produced during the last two seasons by the Washington Square Players with great success.

"Advertising By Motion Pictures," by Ernest A. Deuch, The Standard Publishing Company, Cincinnati. The author is a recognized motion picture authority, and in this book he has covered every phase of his fascinating theme in an easily understood manner. No matter what your business is, you will find something suggestive in this little book.

"The Singer" is the title of a pocket-sized volume issued by Richard G. Badger, of the Gorham Press, Boston. The author is J. T., and he is vouched for as a writer who has already made a wide audience for himself through the publication of other delightful verse. "The Singer" tells the dramatic story of the most critical period in the lives of three men: the Singer, his Judge, and the Prince. Of the Judge we are told that he is a composite photograph of all the asses, past and present, who have made the lives of creative artists a burden. Several shorter pieces are added to the volume.

"Told by the Gate," by Malcolm Morley; Richard C. Badger, publisher, the Gorham Press, Boston, is the title of the book containing six playlets. "Beatty versus the Beast" and "Recollections" are agreeable little comedies treated lightly, yet in the background is a suggestion of sound philosophy. "The Masterpiece" is a study of temperament, and likewise is the playlet, "A Motor Mishap." "Told by the Gate" is an original little allegory. "The Coshen," a grim story of London, "low life," is included. The author is an Englishman who came to this country in 1912. At one time he was a member of one of Nat Goodwin's companies. Many of his articles range from ten-minute dialogues to four-act plays, and have been successfully produced.

"A War Bride's Adventure, an Interview with St. Peter," by F. M. Gloria; The Seemore Co., South Bend, Ind. The story starts with an assignment by the editor of the writer to a mission in France. The book is a mixture of happenings and fiction. The admonition is, Do all you can, do it yourself and do not procrastinate. The author says, "The dark clouds of serious trouble are gathering on our horizon. Can't you see them? Maybe if you read the book you can. But the invitation is far from cheerful." "Talks for Tricks," by G. F. Schulte; Published by the Author, Chicago. If you are interested in magic and do not care to see how tricks are done by the magician on the stage, this book will help some. And then you will probably recall what somebody said, of the making of books there is no end.

ACTORS' CHURCH ALLIANCE

The regular monthly meeting of the National Council of the Actors' Church Alliance will be held at Ascension Memorial House, 249 West 43d Street, on Friday evening, Jan. 5. The annual meeting and election of officers of the Alliance for the ensuing year will be held at the Memorial House, Jan. 16, at 8:30 P. M. The Rt. Rev. Dr. Burch, Bishop Suffragan of New York, will preside and make an address. Addresses will also be made by Frederick Waide, Rev. Dr. Scudder, and others. The annual reports of the secretary and the treasurer will also be submitted.

KYLE REPRESENTS STAGE

The peace demonstration in Washington Square, New York, on New Year's Eve, attended by a crowd of six thousand, was impressive. The exercises were under the auspices of the American Neutral Conference Committee. The venerable Dr. Washington Gladden appeared as the spokesman for the Church; Dudley Field Malone for the government; Harry Bernhardt for communal music and Howard Kyle for the stage.

Mr. Kyle appeared as the "speaker" who led a responsive service, the words of the multitude being "Ring out old wars, ring in world peace." Among the striking sentiments expressed by the speaker was "Not from governments, but from the will of the people of all nations can come a lasting peace." The litany was so timed that just as Mr. Kyle ended the last passage: "Let us at the dawn of this new year—ring out the thousand wars of old—ring in a thousand years of peace"—the tower clocks chimed a welcome to 1917.

A PRICELESS CREDENTIAL

Allow me to also "register my vote" in behalf of the value of a "Minnon credential." I believe I can truthfully say that (perhaps with one exception) I can lay claim to being THE MINNONS' oldest correspondent in point of service. My first Minnon credential was issued to me July 20, 1883, and I have held the honorable position of being a Minnon correspondent uninterruptedly since that day, now thirty-three and one-half years.

I tell you I feel that this is something to be proud of among the hundreds of THE MINNONS' correspondents. My file of MINNONS since 1883 is complete, and many happy hours of by-gone days the old files bring to me.

There isn't enough money in Wall Street to buy these files, nor my Minnon credential from me. To the fondest recollections of my life belong the "Giddy Gusher" papers of those halcyon, balmy days of the long ago. These Giddy Gusher articles were written by that most charming woman and brilliant writer, Mary Fluke, and appeared in the columns of THE MINNONS every week for many years. Nothing finer was ever written in any paper or magazine.

THE MINNONS is the world's greatest theatrical paper, and E. A. Webb, of London, is correct when he says that he is not surprised that its correspondents are holding down their jobs so long.

Greetings and good wishes to THE MINNONS, its staff, my brother correspondents, and every one connected with it, and may they all "live long and prosper."

JOHN G. FRODEL.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MINNONS' letter-list or forwarded to their private addresses if on file in THE MINNONS' office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

P. M., Boston—Mr. J. J. Maloney is the general manager for the Keith Stock companies.

RECORD KEEPER, Buffalo—Ibsen's "The Lady From the Sea" was produced in New York City on Nov. 6, 1911, at the Lyric Theater with this cast: Donald Robertson, Hedwig Reicher, Barbara Hall, Lionel Belmore, Renee Kelly, Hylton Allen, Edward Emery, and Sheldon Lewis. The play was in five acts.

G. H. F., Indianapolis—During the seasons 1900-1905 Cyril Scott appeared in "Papa's Wife," "The Casino Girl," "Florodora," "The Medal and the Maid," "Glittering Gloria," "The Money Makers," "The Ninth Waits," and "The Prince Chap."

B. G. R., New York—Bertha Mann has the only female role in "Justice," which is now on tour.

FORMER PROFESSIONAL, Stamford, Conn.—In the roster of the stock company playing at the Academy of Music, New York, during 1910-1912 were Priscilla Knowles, Theodore Friebeus, John T. Dwyer, Corinne Cantwell, Anna Hollinger, William H. Evarts, and Julian Noa. (2) Priscilla Knowles is with the Salem (Mass.) Stock, Theodore Friebeus is with the Pathe Moving Picture Company, William Evarts is with the Lyric Stock, Bridgeport, Conn., and Julian Noa is with the Salem (Mass.) Stock.

MARRIED

CALDER JOHNSTONE, a well known newspaper man and scenario writer, and Mrs. M. W. von Tornow, known on the stage as Maud Barber, were married Dec. 27 at the bride's home in Tuckahoe, N. Y., the Rev. Philip S. Bird performing the ceremony. Maud Barber began her stage career as a child and remained in profession for many years. During the past four years she has been associated in business with her brother, Frederick Courtenay Barber.

DIED

FRANK W. MARTINIAU, manager of "Ben Hur" for Klaw and Erlanger, died at his

NEW YORK THEATERS

EMPIRE Broadway & 40th Street
Evenings, at 8.30. Mat. Wed. and Sat.
Charles Frohman - - - - - Manager
CHARLES FROHMAN presents

MAUDE ADAMS
In J. M. BARRIE'S New Comedy
A KISS FOR CINDERELLA

Cohan & Harris (Formerly Candler Theatre)
Eves., 8.30; Mats., Wed. and Sat., 2.30.
Phone, Bryant 6344.

Cohan & Harris present

Captain Kidd, Jr.
A FARICAL ADVENTURE
By Rida Johnson Young.

BELASCO Theatre, West 44th St.
Eves., at 8.30. Mats. Thurs. and Sat. at 2.30.

David Belasco presents

FRANCES STARR
In a refreshingly new comedy
LITTLE LADY IN BLUE

By Horace Hodges and T. Wigney Percyval.

GAIETY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT
By Messrs. Smith and Hazard.

REPUBLIC Theatre, West 42d St.
Eves., 8.30. Mats. Wed. and Sat., 2.30.

Arthur Hopkins presents

Good Gracious Annabelle
A New Play by Clare Kummer.

LONGACRE Theatre, 48th St., W. of Broadway.
Eves., 8.30; Mats. Wed., and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER Present

WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

residence, No. 132 West Forty-fifth Street, Dec. 29, from gastritis. Mr. Martineau had been with Klaw and Erlanger for many years. He was born in Albany, N. Y., fifty-five years ago. He leaves his wife and two daughters.

ERIC BLIND, a member of Cyril Maude's company playing "Grumpy," died from pneumonia in Reading, Pa., Jan. 1. His wife, who is appearing in "Daddy Long Legs," travelled from Baltimore to Reading bearing a New Year's gift of flowers for him, unaware that he was dead. Messages telling of his condition missed her as the train sped north. Blind portrayed the character of Mr. Jarvis in "Grumpy." He was taken to the Reading Hospital two weeks ago, following a performance of the play.

CAPTAIN JOHN LAUDER of the Argyll and Sutherland Highlanders, a son of Harry Lauder, the comedian, has been killed at the front. He was wounded twice previously.

MRS. JESSIE ROBERTS, wife of George Roberts, the well-known agent, now with the Annette Kellermann picture, "A Daughter of the Gods," died Dec. 23. Interment was in the receiving vault of the Odd Fellows' Cemetery, Philadelphia.

MRS. M. E. GASKELL, mother of William T. Gaskell, of Gaskell and MacVitty, died in Chicago, Ill., Dec. 22, in her eighty-second year. Burial was at Danville, Ill.

NEW YORK THEATERS

New Amsterdam Theatre, West 42d Street.
Evenings at 8.15; Matinees, Wednesday and Saturday at 2.15.
Klaw & Erlanger's Unrivalled Musical Comedy Success

Miss Springtime
Music by Kalman. Book by Bolton.

HUDSON West 44th Street, Eves. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS - - - - - Manager
KLAW & ERLANGER present

Elsie Ferguson
In a new comedy of today
SHIRLEY KAYE
By HULBERT TOOTNER

KNICKERBOCKER Theatre, B'way & 39th St., Eves. 8.15. Matinees Wed. & Sat. 2.15
Klaw & Erlanger - - - - - Managers
DAVID BELASCO presents

David Warfield
IN HIS WORLD RENOWNED SUCCESS
THE MUSIC MASTER

GEO. COHAN'S Theatre, B'way & 43d Street, Tel. Bryant 304.
Eves., 8.30. Matinees, Wed. and Sat., 2.30.
KLAW & ERLANGER - - - - - Managers
Henry Miller presents

Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out & Kitchen
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St.
Evenings at 8.30. Mats. Wed. and Sat., 2.30.
A. H. Woods presents

CHEATING CHEATERS
By Max Martin.

CORT West 48th St. Phone Bryant 46
Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

Season's One Substantial Success.

Oliver Morosco's Great Laughing Success

Up-Stairs & Down
By Frederic and Fanny Hatton.

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The Alviene School, at the Alviene Playhouse, recently gave a thoroughly interesting program designed to show the results obtained by the students in the various departments of the school. The pupils who appeared in the different features had never performed before an audience before.

"Who's Who," a curtain raiser with musical numbers interpolated, opened the program and was followed by a number contributed by the students of classic dancing. The dramatic class presented a one-act play by Edwin Herbert named "Sacrifice." The Alviene photoplay students appeared in a film thrown on the screen. Each part of the program had been supervised by Claude M. Alviene, with the assistance of some outside professionals.

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George F. Boyle, the Australian composer-pianist, introduced to American audiences through the performance of his compositions by the leading American Symphony Orchestras, gave his first New York recital of the season at Aeolian Hall on Jan. 2.

NEWS OF STOCK PLAYS AND PLAYERS

BROOKLYN'S STOCK OUTLOOK

In a letter to THE MIRROR, A. C. Morton of Brooklyn, N. Y., writes: "In looking over your past issues, I find a very interesting article, in the stock news, by one, Charles Daniels, manager of the Grand Opera House of this city. In this article Mr. Daniels states that he would take means to assemble a worthy stock organization, provided the theatergoing public who were interested in the enterprise would buy stock of \$10 each, as he did not want to be left in the lurch. Now, if Mr. Daniels had such an organization in mind and would publish the roster showing what people would make up this company, and if these people were the favorites of this city, there is no doubt but that the stock scheme would go through. I would, for one, dig down in my jeans once, twice or thrice, if I knew that among the players would appear Miss Leah Winslow, whom I think one of the best and most versatile leading women who ever played in this borough, and in this opinion I do not stand alone, the others numbering many, as was evinced by the recent contest at the Grand Opera House, where I understand this lady received a splendid showing. I do not hesitate to say that if the right manager assembles the right company in Brooklyn, choosing the players by the people and for them, his subscription list or his theater would not go a begging, as the past shows we have always been most cordial and generous in our support of the chosen favorites, since several of them now vaudevillians, are always glad to come to Brooklyn, even for a short run, as they are always sure of a warm and loyal reception. Trusting that in the near future Brooklyn will be able to boast of as fine a stock organization as was the famous Crescent Institution, with sincere thanks to THE MIRROR for all the kindness it has shown both players and boosters of this playhouse, I remain."

"BACHELOR'S HONEYMOON"

ST. LOUIS CITY, IA. (Special).—Princess, John Heigler, Mgr.: Week of Dec. 17, the incomparable Players played "The Bachelor's Honeymoon" and although the week before Christmas is about as bad a week as can be picked for business, this bill did very well. Eugene Shakespeare, in the role of Dr. Ludwig Schwartz, gave the best work of German character that has been seen here in a long time. It was a revelation to his many friends to see Gene in a character that is as foreign to himself as possible. Miss Georgie Woodthorpe as Minerva, Inez Ragan as Miss Arbuckle, Bob F. Brister as Benjamin Bachelor, Frank Shannon as Stephen Howson, Irving Lancaster as Anthony Humburg, Nan Bernard as Marianna, Minnie Williams as Charyllis, Gertrude Kiehl as Amaryllis, Burke Clarke as Joe, and Leo Belger as Sheriff's Asst., completed the cast. Week Dec. 24, "Shore Acres."

Grand, M. W. Jencks, Mgr.: Week Dec. 17 the Morgan Wallace players are offering "The Grain of Dust." Leo A. Kennedy as Frederic Norman and Constance Molinoux as Dorothea Halliwell were good, but for that matter so were the rest of the cast. Franklin Munnell, in the part of Isaac Burroughs, displayed the best bit of acting in the play. This was Mr. Munnell's last week with the Wallace company and it was only fitting that he should close keeping up the reputation he has established here. While at no time during the season here ever getting parts that he is entitled to, Mr. Munnell has always shown to the best advantage. The rest of the cast are: Hollis Lloyd as James Galloway, W. Vaughn Morgan as Clayton Fitzhugh, Etta Mansfield as Mrs. Clayton Fitzhugh, Roscoe Patch as Timson, Margaret Knight as Josephine Burroughs, Victor Stewart as Cassidie, Harry Walker as Edward Lockyer, Charlotte Adams as the Maid, Pierre Watkins as William Tetlow. Current week, "Madam Sherry."

Miss Etta Mansfield closed with the Morgan Wallace Players, Dec. 30. Miss Constance Molinoux closes with the Morgan Wallace Players the same date and is returning to New York to appear in a new Belasco show.

MURPHY.

"ROLLING STONES" AT ELMIRA

ELMIRA, N. Y. (Special).—The Mozart Players' production of "Rolling Stones" at the Mozart, Dec. 25-30, proved a most satisfactory holiday offering and drew large business. Edward Everett Horton handled the part of Buck Ryder splendidly and pleased and Dan Malloy was a capital Dave Fulton; Harriett Duke made a thoroughly adequate Anna Anderson; J. Harrison Taylor did well as Jericho W. Braden, and Hazel Corinne was a winsome Norma Norgus. Others worthy of mention were Edward McMillan, Caroline Morrison, Lillian Stuart, R. Thomas Holden, Bessie Sheldon, Dave Callis, Edwin Hitchcock, J. P. Leland and Girard Patterson. "Puddin' Head Wilson," Jan. 1-6.

J. MAXWELL BEERS.

"ALONG CAME RUTH," BROCKTON

BROCKTON, MASS. (Special).—The Hathaway Players in "Along Came Ruth" gave a fine production to large houses, Dec. 25-30. Jane Haven as Ruth Ambrose made her last appearance with the company, giving an excellent portrayal; Herbert De Guerre as Israel Putnam Hubbard was decidedly clever; Hooper Atchley as Allan Hubbard, the son, made a good lover; John B. Whiteman as Col. Myles Standish Bradford, the friend of Ruth, gave a good characterization; Lillian Neiderauer as Mrs. Dorcas Burnham, the widow, furnished some good comedy and made a hit; Marion Chester, Florence Thompson, Betty Brown, William H. Dimock, Harry La Cour, Forrest Abbott and Ben Haddfield did good work in their respective roles. The stage settings under the direction of William H. Dimock were elaborate. "The Littlest Rebel" week of Jan. 1. W. S. PRATT.

"UNDER COVER" IN ST. JOSEPH

St. JOSEPH, MO. (Special).—At the Tootle Theater week Dec. 24-30 the Dubinsky Brothers Stock company presented "Under Cover." Ed. Dubinsky handled his role of Steven Denby in very effective manner. Eva Craig was charming as Ethel Cartwright and Aldred Pierce was excellent as the grafting official, Daniel Taylor. The company was well cast throughout and the stage setting was of unusual beauty. Business good. "Kick in" followed.

JOHN A. DUNCAN, JR.

"JUST A WOMAN" IN UNION HILL

Eugene Walter's "Just a Woman" is the vehicle that is serving to introduce Evelyn Varden, the new leading lady of the Keith Players, Union Hill, N. J., to playgoers the current week. Miss Varden has been prominently identified with stock circles in the past and brings an unusual promise of success in connection with her engagement here. During the past week Joseph Lawrence, the popular character man of the company, successfully essayed the role of Rip Van Winkle in an elaborate revival of the famous old play of the same name. "The Three Musketeers" will be revived in the near future with Jack Roseleigh in the role of D'Artagnan.

E. A. GREWE, JR.

"A NIGHT OFF" IN SEATTLE

SEATTLE, WASH. (Special).—The Wilkes Players at the Orpheum appeared in "A Night Off" Dec. 17-23, which pleased audiences ranging from small to large. In the cast were Fanchon Everhart, Dora M. Sullivan, Pearl Cook, Marguerite McNulty, Norman Hackett, John Sheehan, and others. William C. Walsh scored effectively in the role of Marcus Brutus Snap. Dean B. Worley is the new manager of the company, who succeeds James F. Kerr. The Wilkes Players devoted five performances in aid of the Christmas Benefit Fund, handled under the supervision of the Post-Intelligencer of this city.

BENJAMIN F. MESSERVEY.

"NEARLY MARRIED" IN NEW BEDFORD

NEW BEDFORD, MASS. (Special).—For the Christmas offering the All-Star Stock Co. presented "Nearly Married" with such thoroughness and vim that the patrons were given a rare treat not often seen in stock productions; a performance perfect from start to finish. Arthur Ritchie is the director and he is a wonder. Alfred Swenson again gave evidence of his ability as a finished actor in his interpretation of the character of Harry Lindsay; Edith May Jackson was an attractive Betty Lindsay; William Townsend made his first appearance with the company, 25, and received a great welcome, being a favorite with local theatergoers; Carrie Lowe contributed much merriment to the well-played character of Norah; Robert McClung as the Indian Prince was very good; Arthur LaRue and Dorothy Beardsley played the friends of the "Nearly Married" couple in an admirable fashion; Beulah Munroe, Harvey Hayes, Fred Sutton and Thomas Whyte were well cast; Jack Murphy, a young man of promise, made his first appearance with the company and did very well as the page and taxi chauffeur, well staged under the direction of Arthur Ritchie; large attendance. "The Eternal Magdalene" Jan. 1-6.

William Townsend, who was one of the most popular members of the Loneran Players during two seasons of the vogue of that company at Hathaway's Theater, joined the All Star Players at the New Bedford Theater as second man; he will be seen in the cast of "Nearly Married," playing the role of the brother of the couple that figure as the newlyweds. He has been playing recently with the Somerville Players, in Somerville, Mass., but since he last appeared here has been in Australia two seasons, as a member of the companies organized by Williamson, Inc., producers of big New York productions. Mr. Townsend was a great favorite with local theatergoers, and he will be undoubtedly warmly welcomed back. Neil Barrett and wife are playing a stock engagement at San Antonio, Texas.

W. F. GER.

REHEARSED FOR MINISTERS

FAIRMONT, W. VA. (Special).—The Hippodrome Players, under the management of Dave Heilman, presented "The Lure" last week to big business. The Monday matinee (Christmas) was called off and a special dress rehearsal was given for the ministers and the city officials. However, business passed on the play and capacity business was in rule for the balance of the week, and both Miss Patti McKinley and Walter King scored a big hit in the leads and the play proved to be a big success.

After the performance of "The House of Mystery" all the players of the Hippodrome Players and the entire house staff was invited to a little party by Dave Heilman, the manager, and also of the company. A Dutch lunch was served and all the members of the company exchanged Christmas gifts. There was never a Christmas party for theatrical people given in this city like this one, and Mr. Heilman received congratulations from the press of the city for entertaining his people in such a manner. Christmas Day was another holiday and a great gift for the manager, as "The Traveling Salesman" showed to two capacity audiences. Mr. Heilman has given Fairmont the best company we have ever had and the plays are above the average seen here; large audiences have attended every performance. The company will close Jan. 13, as the lease of the house runs out at that time. However, Mr. Heilman will take the company on the road for the balance of the season. Those who attended the Christmas party were Miss Patti McKinley, Miss Hazel Wyld, Miss Pauline LeRoy, Miss Trizie Reynolds, Miss Virginia Abbott, Mrs. Charles Montgomery, Mrs. Boris Karloff, Mr. Walter King, Earl Suftrain, Ronald Rosebraugh, Charles Montgomery, Boris Karloff, J. M. Boyer, Charles Robb, and Al Swain.

After a short season on the road this company will return here for a season of stock.

J. MONROE BAYES.

EMPIRE PLAYERS, SALEM

SALEM, MASS. (Special).—Christmas week, "The Man Who Owns Broadway" gave the Empire Players an opportunity to show what they could do with musical comedy. It was handled very well considering the difficulties the company must have encountered in getting it up in a week's time. Mr. Noa played the Raymond Hitchcock part of Sidney Lyons and certainly did it justice. Miss Ruckert was very pleasing as Sylvia Bridwell and sang acceptably; Miss Hill, as Ethel Wilson, and Mr. Thompson, as Tom Bridwell, were excellent. They make a fine team and are deservedly popular in Salem. "A Nice Little Plot for a Play," sung by Misses Ruckert and Hill and Messrs. Noa and Thompson, contained many local flings and was one of the hits; John Mack as George Burnham, the villain, was good, and Priscilla Knowles as his accomplice was excellent; David Baker did good work as Anthony Bridwell; Loretta King as Sylvia's maid, and Joseph Thayer as the butler, sang "When a Servant Knows a Secret" very acceptably; "Boys," sung by Miss Williams of the chorus, was accorded deserved applause. New Year's week, "I'll Want."

DOROTHY BENNETT.



THE NEW BEDFORD, MASS., ALL STAR STOCK COMPANY.

As Numbered: (1) Frederick Sutton, (2) Harvey D. Hayes, (3) Arthur La Rives, (4) Dorothy Beardsley, (5) Director Keicher, (6) Robert McClung, (7) Alfred Swenson, (8) Carrie Lowe, (9) Lorie Palmer.

NEW IN SPOKANE STOCK

SPOKANE, WASH. (Special).—Spokane stock patrons received a delightful bit of news in the announcement that Henry Hall, leading man of the Alcazar Theater, San Francisco, will come to Spokane to play leading roles with the American Theater for five weeks, beginning Dec. 31. Mr. Hall has been secured through arrangement with George Davis, manager of the Alcazar, to play until Ralph Cloninger has recovered completely from his recent operation. By a coincidence just three years ago this week Manager Leland engaged Mr. Hall for his first Spokane engagement, when he played at the American. Two years ago Mr. Hall was brought back to Spokane to play the leads with the Baker company at the Auditorium. No stock leading man enjoys a more favorable reputation with Spokane patrons.

ROBERT S. PHILLIP.

DEDEYN PLAYERS AT MANAYUNK

MANAYUNK, PHILADELPHIA, PA.—The Severn DeDeyn Players opened here at the Dixie Theater on Christmas Day with "Within the Law" and are playing to capacity audiences. The company's leading lady, Pauline Raffe, essayed the role of Mary Turner. The leading man, Smyth Wallace, took the part of Richard Gilder; George MacEntee, the company's director, played Joe Garson; Beverly Bruce, the ingenue, looked exceedingly pretty and made the most of the ungrateful role of shoplifting Helen Morris; Virginia Elwood played slinky Aggie Lynch, and Ralph Seal sang monologue and white spats, made a splendid English Eddie. Current week the company presents "Alias Jimmy Valentine," which will be followed in rotation by "Under Cover," "Officer 666," and "Bought and Paid For."

JULIAN RUSHFORD.



Dahlgren, N. J.

AUBREY BOSWORTH.

(Juvenile Leads, Keith Players, Union Hill, N. J.): "You ask me how I came to adopt the stage as the medium for my career," said Aubrey Bosworth as he was placing the final freckle on his nose—the last touch to his make-up as Timothy Weeks, in E. P. Roe's "He Fell in Love With His Wife." "I have always wanted to be an actor ever since I can remember, and it was just a natural sequence of a boyish ambition." As a boy the stage was a passion with me, and the theater a place of never-ending delight. Every play I could see, thrilled, made deep and lasting impressions. One in particular, the name of which I have forgotten, contained all the dramatic elements attributed to the plays produced a decade or more ago. The second man, playing the role of a bandit, was shot by the dashing hero as he was attempting an escape up the side of a cumbersome stage 'cliff.' The actor's fall was spectacular and one of the thrills of the play, and it impressed me as a brilliant feat. Immediately I organized a company of playmates and started rehearsals on a drama based on the one I had just tried. I cast myself for the villain. A stone wall in a playmate's yard serving as the cliff in my play prominently figured in my initial venture. The shot was fired—I shut my eyes, and fell heavily to the ground. The result was a sprained wrist, which did not dampen my ardor in the least, but the patience of my parents was sorely tried.

"Amateur theatricals," continued this versatile young actor, who seemingly found so much pleasure in the reminiscent mood we had aroused, "interested me later and while at Yarmouth Academy I took a prominent part in the dramatic activities of my school life. After successfully passing an entrance examination for Bowdoin College the call of the stage was so strong as to prompt me to ally myself with a stock company before commencing my studies. I have been on the boards since. Broadway seems to be the goal of every young actor, said he, "and I certainly hope that I may have the opportunity to prove myself on the Great White Way." ERNEST GREWE.

"THE WOLF" AT PATERSON, N. J.

PATERSON, N. J. (Special).—Manager Sipe and Director Reid were jointly responsible for a fine production of Eugene Walter's "The Wolf." Manager Sipe, because of his liberal expenditure to insure a fine production, and Mr. Reid for his clever casting of the piece, etc.

Winifred St. Claire, in the leading role, gave a capital performance, as did Robert Glecker in the role of the surveyor, which was just suited to his capabilities. Edith Ketchum, Noia Mercer, Ted Bracket, all appeared to good advantage in their several parts.

The theater from the door to the stage was decorated with Maine pine trees, which gives one the odor of the great north woods, in which the play is located, besides making a very seasonable decoration for the holidays. Every week the management presents to the patrons of the house a photo of some member of the company. This will be continued until the list is complete.

Manager Sipe donated the Empire, free of cost, to the Eagles, Dec. 17, for their annual memorial services. E. Percy Melton, former director at this house, has fully recovered from his illness and left last week for Columbus, Ohio where he will install a stock company at the Sutherland Theater. His many friends at the Elks Club wish him all kinds of good luck, and like Rip Van Winkle, hope he will live long and prosper.

Art Keene who sells the pasteboards for the Barnum Shows in the summer time is occupied in the same capacity at the Empire. He will resume his old position with the white tents as soon as the season opens. JOHN C. BUSH.

PRINCESS OF DES MOINES

DES MOINES, IA. (Special).—The new members of the Princess company made their first appearance in "Kick In" Dec. 24, and from the greeting they are going to be favorites. Elsie Rizer, the new leading woman, gave a most pleasing performance as Molly, both in her character and emotional roles. Miss Rizer has a most winning personality and, if first appearances count, will be a most popular addition to the company. Albert Phillips, new leading man as "Chick Hewes," also made a decided impression and was splendid in the character portrayed. Eleanor Brent, the new second woman as Memphis Bessie, Tomson Mauser as Daisy, Alan Robinson as Charles Cary, and Jerome Kennedy as Old Tom, are the balance of the new members to make their initial bow to Princess patrons. All were splendidly cast, and we predict all will be most popular.

Mrs. Morrison as Mrs. Halloran, William Forestelle as Whip Fogarty, Arthur Young as Commissioner Garvey, Jack Marvin as Jack Diggs, Blanche Hildner as Myrtle Sylvester, and William Mack as an officer, complete the cast of an exceptionally well-balanced production.

So much has been said of the ability of the old members of the company and with the splendid improvement made by the added new members, the Princess company can't be beaten.

Business couldn't be better. "Rolling Stones" week Dec. 31; "The Eternal Magdalene" week Jan. 7. ADALYNE KAHN.

WHO, WHERE, WHAT IN STOCK

The Empire Theater, Paterson, where Winifred St. Claire is appearing in stock, was the scene of a brilliant gift-giving spectacle during the presentation of "The Wolf" on Xmas Eve, when Stage Director Reid presented Miss St. Claire with a handsome loving cup, the gift from members of her company. The boys "back stage" gave their charming little leading lady a gold fountain-pen. Miss St. Claire responded in a speech of thanks. The audience enjoyed the affair immensely.

Claude Allen Lewis is directing the new stock company at the Washington Theater, Oak Park, Ill., headed by Marion Gibney. The opening play was "Jerry," with "Seven Keys to Baldpate" following.

Jane Tarr, a well known stock woman, has gone into vaudeville, and is with a novelty entitled "Tango Shoes," under the management of Billy Burke.

Maude Grafton has taken over the Temple Theater in Fort Wayne, Ind., and opened the house Dec. 24. Jane Reddrey and Frank Gallagher are the leading people.

Frances McGrath opens this week in the lead of the Lyric Theater Stock, Bridgeport, Conn. Miss McGrath has been cast for some excellent roles in the proposed repertoire of this organization and will undoubtedly make a popular place for herself in Bridgeport.

The Denham has closed an engagement with Leah Winslow to be the new leading woman. She will open her Denver season in Doris Keane's "Romance," by Edwin Sheldon, which will follow the run of "The Blue Bird."

"Polly of the Circus" was revived by the Empire Stock Company at the Empire, Pittsburgh, Dec. 25-30. Jackie Mason, the new leading woman, made a praiseworthy Polly. Mrs. Ed. McHugh got much out of the role of Mandy Jones, the other members of the company giving good support.

Irene Danili closed a few weeks' engagement with the Wadsworth Stock Company at Manchester, N. H., Dec. 2 and will spend Christmas and New Year's with friends in Kansas City, Mo.

SPECIALTIES BY YONKERS STOCK

YONKERS, N. Y. (Special).—The following specialties are introduced in the second act of "Mamzelle," Yonkers Players, Warburton Theater: George Wetherald in magical act, "Magic, Mirth and Mystery"; Miss Ellen Glerum in song and dance; Miss Sanford in song and dance; Baker Moore, assisted by the Warburton chorus, singing "There's a Little Bit of Bad in Every Good Little Girl"; Ellen Glerum, assisted by Alfred Hickey, in a Spanish specialty.

POLI'S NEW STOCK, SCRANTON

SCRANTON, PA. (Special).—The new Poli Stock company opened the season week Dec. 25 with "Rich Man, Poor Man" to capacity houses. The company created a very favorable impression, as was attested by the large attendance during the entire week and by the spontaneous and prolonged applause at the end of each act. Following is a list of the members: Frank T. Charlton, leading man; Gertrude Fowler, leading woman; Lawrence Brooke, second man; Mable Griffith, second woman; May B. Hurst, character woman; John Elliot, character man; Margaret Johnson, ingenue; Rexford Burnett, juvenile; Jerry O'Day, comedian; A. G. Edwards, director; Howard J. Smith, stage manager, and Harold Wilkinson, scenic artist. If this week's work is a sample of what the company can do, Manager Carroll may feel confident of a liberal patronage. "Just a Woman" week Jan. 1. C. B. DERMAN.

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ST. LOUIS'S PAIR OF STOCKS

ST. LOUIS, MO. (Special).—The revival of George Broadhurst's farce, "What Happened to Jones," was well received at the Players. Mitchell Harris, in George Broadhurst's leading role, yields nothing to the original. Harris has a fine sense of the humorous and portrays comedy infinitely. Miss Olive Templeton continues to build up her popularity in a dashing role that shows her talent for rapid-fire farce exceptionally. Arthur Holman, Natalie Perry, Dick Thompson, Esther Howard, Jason Roberts, Jennie Ellison, Chester Beach, Ruth Towle, and the others of the company found congenial roles. Dan Hanlon, the director of the Players, "kept up the action" in the screaming part of the escaped lunatic who thinks he is an Indian.

For Christmas, Manager Egloff announced "Polly of the Circus," with Olive Templeton as Polly and Mitchell Harris as the young minister. The lobby of Players was decorated to give the semblance of the main entrance of the biggest show on earth and a general atmosphere of the sawdust arena pervaded the theater during the entire week.

At the Park, the Park Opera company, headed by the new and popular prima donna, Miss Lillian Crossman, in a production of Victor Herbert's "Babes in Toyland," that vied in completeness with the original itself. Manager Flynn announced a second week of this attraction for the holidays. HAGERMAN.

NEW FOLKS AT READING

READING, PA. (Special).—After having been closed during the week preceding Christmas, the Orpheum reopened with the sensational drama, "On Trial," which held the boards during the week of Dec. 25. Large audiences greeted the new leading lady, Lois Howell, who succeeded Florence Norton. Miss Howell, who is an actress of exceptional ability, is exceedingly versatile and has had a varied experience on the legitimate stage. She is beautiful and possesses a charming personality and magnetic stage presence, and she displayed her emotional powers to advantage in the role of the wife, William Balfour, another newcomer, took the part of the district attorney. Mr. Balfour, who is one of the best known stock players in the country, succeeded William Thompson, and scored heavily. Within a short time a successor will be found to fill the place of Mare Hodgkins, who left the cast several weeks ago to join William Hodge on his road tour in "Fixing Sister." The company as now constituted is remarkably well balanced. HARRY B. WEAND.

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REPORTS FROM MIRROR CORRESPONDENTS

AS THE PLAY TIDE GOES OUT

Changes in Chicago Theaters at the Close of the Year—A New House in City Loop—The Little Theater

CHICAGO, Jan. 4. (Special).—Jones, Linick and Schaefer's new Rialto Theater is billed to open Jan. 6. It is a beautiful house, well located in the loop, and will be managed by Harry Earl, who has been in a like capacity at the La Salle for some time. Mr. Earl is well qualified for the position having been identified with vaudeville and circus extensively. It will be recalled that he was manager of the Majestic Roof Garden at a time when J. J. Harbeck was electrician. He was for some years the variety correspondent of *This Magazine* in Chicago. Mr. Earl has been connected with Jones, Linick and Schaefer for some years, managing theaters in Chicago and St. Louis. William Rosenblum, who has been assistant manager of McVicker's will be transferred to the Rialto as assistant to Mr. Earl. Louis J. Jones, manager of the Studebaker and Lyric theaters will retain those positions and also act as treasurer of the new Rialto. Norman Field, manager of the Colonial, where "Intolerance" is running will also assume the management of the La Salle with the transfer of Mr. Earl to the Rialto. Mike Simmons, for several years Mr. Field's assistant at the Colonial, is made Mr. Field's assistant at the La Salle. Benjamin Anderson, assistant manager of the Studebaker, succeeds William Rosenblum at McVicker's. Chester Amberg, who has been away from the firm for some years returns with the changes and will be assistant manager of the Studebaker.

William Hodge, who enjoyed a long run here in "The Man from Home," took his place at the Princess last Saturday night a week ago with his new play "Fixing Sister." The offering promises to have a successful engagement here. The Siegfried "Follies" opened its annual engagement at the Illinois Dec. 24 and was rather late starting, as weather conditions recently have held up most of the trains from the East. The "Follies" came in from Detroit. The Christmas Day matinee was not capacity, which was rather surprising. There were empty seats all through the house and six rows in the center of the balcony were not occupied, with two or three exceptions. The show has since settled down to the capacity business which has ruled Chicago engagements the past several of the principals of the "Follies" are well known in the Chicago theatrical colony. Ina Claire made this city her headquarters in her old vaudeville days and her first important engagement with Richard Chase at the Court. At one time when relatives of the hotel had a show for the Siegfried Theater Miss Claire applied asking \$150 a week. She was then playing the Kedzie Theater where her talent was passed upon with the conclusion that it was too much money. Miss Claire was later "discovered" by George W. Lederer. Lester Stevens was the first critic to recognize in her ability which would command wide attention.

The Majestic bill for last week had several attractions which are of interest to the dramatic portion of showdom. Ralph Hers was headlined and offered the series of names for which he has gained fame in vaudeville. Alan Brooks and company offered "Dollars and Sense," one of the most notable things ever brought out in vaudeville, and registered the hit of the bill, being forced to make a speech. Nelson, the Four Husbands, one of the William B. Friedlander (also has been conducted some and makes a fine vaudeville act. Ray Raymond and Florence Bain are featured although George W. Jinks, the comedian, and Margaret Schaller, a cute little comedienne are equally responsible for its success. Eva Tangora and Harry Warner, the agent, occupied a box at the Majestic on Tuesday night of last week.

"Go To It" moved to the Chicago Theater recently and the hope is to continue a run which started off pretty well at the Princess. The show did not do much business the first week of its stay at the Chicago but the holiday season may account for it. Percival Knight, Gertrude Vanderbilt, Wellington Cross (a brother of M. O. Cross, the show printer), Louis Josephine, and George A. Beane are prominent in the cast. Mr. Beane was with Hoyt for some years ago and has not bobbed up with important attractions for some years, continuing his efforts to vaudeville and one-night stand shows.

Robert Sherman had a week in the one-night stands with "The Girl Without A Chance" which netted him \$1,111 profit. "Which One Shall I Marry?" promises to bring Ed. W. Rowland and Louis J. Howard big returns. The one-night stand show broke the records for business at Kenosha, Wis., the day it opened, and the International show opened at Richmond, Va., on the same day at \$1,100.

The Ed. Williams stock company opened at Elkhart, Ind., with "Arizona," and there was a little excitement at the second performance when the horse ridden by Tiny Leone, leading woman, reared in fright at the lights. Miss Leone handled the equine actor ably and averted damages of any sort. The second bill in "Within the Law" with Miss Leone as Mary Turner.

The Hicknell-Gibney stock began an engagement at the Warrington opera house in Oak Park, Ill., last week, with "Jerry" and starts off splendidly. "Seven Keys to Baldpate" is this week's bill, and the production used by Frank A. P. Gazebo and stored at the Imperial Theater in Chicago was secured. Marion Gibney made a strong impression in Chicago dramatic agents who saw her work last week in "Jerry." H. Johnston pronounced her an artist of ability and credited her with a wonderful personality.

Otis L. Oliver, whose stock has been playing one repertoire dates since leaving Oak Park last week for an eight or ten weeks run at Lafayette, Ind., this week.

Kitty Kierke was in Chicago last week engaging people for a stock which she opens at Portsmouth, N. H., this week.

The endorsement fund of the Chicago Little Theater is coming along pretty well; more than \$100,000 of the \$100,000 necessary has been collected.

The week's bills: Garrick: Al Johnson opened in "Robinson Crusoe, Jr.," on New Year's Eve, and the engagement starts off like a record breaker. Illinois: Siegfried's "Follies of 1916," while not up to previous editions of that show in comedy, is magnificent entertainment and is doing a big business. Blackstone: E. H. Sothorn in "If I Were King" is drawing his admirers. A performance was given New Year's Eve, which is unusual for that house.

Princess: William Hodge in "Fixing Sister." Chicago: "Go to It." Olympic: Dolly Sisters in "His Bridal Night."

Power: "The Boomerang." Court: "Fair and Warner." Playhouse: "Washington Square Players." Cohan's Grand: "Hit the Trail Holiday."

There are too many "Girl" shows on the International circuit this season for George H. Nicolai to entice over the best title of them all. When a "Girl Needs a Friend," which was coined by George Kilmt. The title appealed to that circuit, and the show, as outlined in advance, struck him as a splendid idea, but he feared that there was too much sameness in titles on that tour this season and would not listen to a proposition which would lead to another show for that time with the word "girl" in the title. The theme as well as the title is along lines which is feared is being overdone in the popular-priced houses.

Gasmol, Gatta and Clifford have changed the title of the new play by Howard McKent Barnes, which will be produced at the National Jan. 21 from "The Home Without Babies" to "The Child Unborn." The cast gotten together includes Grace Childress, Nell Davis, Mary Dillan Pitt, Nellie Holland, Billie Champ, Lynn Osborne and Hal Stark.

E. E. MERRIDITH.

KANSAS CITY

KANSAS CITY, Mo. (Special).—Shubert (J. B. Fitzpatrick, mgr.): Sir Herbert Beerbohm Tree and a group of distinguished actors aroused enthusiasm with his strikingly elegant play, "Henry VIII," week Dec. 25-30. Edith Wynne Mathison, Elsie McKay and Lyn Harding scored. Big houses. New Year's week, "Hobson's Choice."

Orpheum (M. Lehman, mgr.): Alice Eia and Bert French in an elaborate dancing act headed the bill, week 25-30 and pleased. The seconds on the bill were also in number: "The Four Readings" by the Brightons make pictures of rage. McDevitt Kelly and Lacey move piano. Bond and Shirley offer a homespun comedy skit. Miller and Vincent in musical comedy, and the Ward Brothers as typical English folk of the extreme swaggy variety.

Gaiety (W. H. Quigley, mgr.): "The Little Girl He Couldn't Buy," featuring Mabelle Mettelle, international attraction, Christmas week pleased good houses. Sherman Bainbridge and George Weiler did good work. This week, Harry Clay Blaney in "In Walked Jimmy."

Pantages (W. C. Timmons, mgr.): Long Tack Sam and company were the headliners of an excellent program Christmas week. Other acts were: Willis Gilbert and company in a musical skit, Eva Shirley, singer; Dooley and Nelson in fifty nonsense. Kano and Greco in a song and dance patter, and Phroso the mechanical wonder. Large audiences.

Globe (Cyrus Jacobs, mgr.): White's Animal Circus displaced the headline act in popularity on the bill, week 24-30, and scored heavily. Other pleasing offerings were the Leap Year Girls, the Wilson-Aubrey Trio, Karl Karer, the Van Perres, and the two Kerna. Good houses as usual.

Gaiety (Geo. Gallagher, mgr.): Week 24-30. Al Heeter Big Beauty Show with several vaudeville acts of merit. Capacity houses. Century (Joe. Donagan, mgr.): Week 24-30. Harry Lanz and Dolly Sweet headed the "Lil Lifters," and they and an attractive chorus lifted the show above the average. This week "The Frolic of 1917," in Good audiences.

Convention Hall (L. W. Shouse, mgr.): "Hip-Hip-Hooray," week Jan. 8. Grand Opera House: "Civilization," the latest film, began an indefinite engagement, 24, to big business.

Regent Vaudeville (Surratt in "The Victim," week 24; Royal, Marguerite Clark in "Snow White," to capacity business. New Center, Frank Keenan in "The New Sin," Christmas week; Twelfth Street, Alice Joyce in "Whom the Gods Destroy," prevailed. Maze: "Idle Wives," indefinite run commencing 24.

JACK MCCLERTY.

SEATTLE

SEATTLE, WASH. (Special).—At the Metropolitan "Intolerance," Dec. 17-23, played before houses averaging good business. Moore, dark, 17-23. The Monte Carter Musical Comedy company at the Oak in "Santa Claus Junior," 17-23, amuse and entertained houses averaging fair business.

The Pantages, Winston's Water Lions and vaudeville 17-23, good business. Grand, Fire Pilgrim Girls and vaudeville. Palace Hip Seven White Blackbirds and vaudeville. Alhambra, the Age of Reason and vaudeville. Motion pictures at the Clemmer, Coliseum, Colonial, Clara A. Liberty, Mission, Rex, Strand and other houses.

BENJAMIN F. MESSERLEY.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Cyril Maude in "Grumpy," drew two large houses to the Freeman, Dec. 25, and provided one of the treats of the season. "The Other Man's Wife," 30; "The Birth of a Nation," Jan. 1-3. Unusually good vaudeville filled the Majestic, 25-30, and good pictures attracted large business to the Colonial and the Regent, 25-30.

J. MAXWELL BREES.

BOSTON

Boston, Jan. 4. (Special).—Matinees at the theaters New Year's marked the first New Year's Day that Massachusetts has observed as a legal holiday. The one exception was the Plymouth Theater where Grace George needed the afternoon for the preparation of Bernard Shaw's comedy "Major Barbara" which she played in the evening to an enthusiastic audience.

"You're in Love," which has been seen at the Plymouth, moved to the Majestic this week where it will play a limited engagement. Audiences at "Polyanna," now playing at the Hollis, have been particularly charmed and amused by Gonorrah, a most impudent puppy who insists upon scratching himself during some of the most serious dialogue and substituting comedy for pathos. Bringing Up Father" opened last night at the Castle Square where the subject of the well known cartoons proved amusing. This play will be followed by the pretty Irish comedy "Come Back to Erin."

The management has been fortunate in securing "A Fool There Was" which will play three weeks beginning Feb. 19. The company is not an ordinary road company but a special one for this production, permission for which was granted by Kilw and Erlanger. The last performance of "An Ideal Husband" for the first time in America by Henry Jewett's Players at the Copley Theater. Their amusing comedy is from the pen of Harold Brighouse, author of "Hobson's Choice," and has been aptly termed a humorous knock at the Boston Opera House. The week's opera will include "Madame Butterfly," "L'Amore del Tre Re," "Faust," "Iris," Saturday matinee, "Boheme," Saturday night, "Aida."

At the other theaters Wilbur, beginning Jan. 2, Emily Stevens in "The Unchastened Woman"; Shubert, "The Passing Show"; Tremont, Montgomery and Stone; Park Square, Leo Dirichstein in "The Great Lover"; Colonial, Otis Skinner in "Mister Antonio."

At the last performance of "An Ideal Husband" at the Copley Theater Saturday evening the audience all stood and sang while the orchestra played "Auld Lang Syne" as a fitting farewell to the old year. Animal actors are prominent this week, and the cat and dog in "Polyanna" have to share their fame with the donkey in "Mister Antonio," who occupied some space in the daily press after his visit to the horses Christmas tree which the Humane Society put up in Post Office Square.

DUPLEY CLAPP.

SAN DIEGO, CAL.

SAN DIEGO, CAL. (Special).—Andreas Dimpel's "The Liliac Domino," which is the Christmas attraction at the Strand and did almost capacity at each performance. This was followed Dec. 26-30 with Benjamin Brodsky's feature film, "A Trip Through China," at the Capitol. The New Year's attraction was "Hit the Trail Holiday," with Griffith's "Intolerance" billed for the following week.

The great benefit tendered the Associated Charities by John A. Langer and the San Diego School of Expression at the Strand Dec. 20, was a financial and artistic success. It was really remarkable to witness some of the beautiful dances by the children's choruses. The baby actors in "Santa Claus a Fraud" was the hit of the entire program.

The Elks' annual Christmas benefit took place at the Strand Dec. 15, 18, and every seat for both performances was sold. The cast included Lane Webber, Clyde Leslie, E. T. Lennon, Mildred Needham and a score of San Diego's younger society folks. The proceeds were for the Christmas dinners for the needy.

The great Christmas tree at the Old Park, given by the Masonic lodge distributed presents galore to all who put in an appearance. This is an annual event looked forward to by hundreds of children who might otherwise be overlooked in the distribution of Christmas goodies.

The San Diego newboys reaped a regular financial harvest at their ball, given at the Rink, Dec. 20. The proceeds furnished Christmas dinner to the boys on the streets. Rue Knudsen, the foot contortionist, donated his services to help the success of the evening.

Abe Levy, ahead of "The Garden of Allah," with Mrs. Levy, spent a few hours at the Expo Dec. 20, and stated that he considered it the most successful exhibition he had seen in America. His attraction is billed at the Strand Jan. 7-9. The Expo closed Jan. 1 after a run of two full years.

J. S. Angel of Angel's Comedians, is home again after a tour of the middle west lasting almost a year. Willard Hutchinson will be here during the last week in January and writes that he will retire for a short time and devote his time to looking after his interests in San Diego.

The Savoy Theater offered the following bill for Christmas week: Horelik's Imperial Russian Dancers, Frear, Baggett and Frear, Howard and Fields, Schepp's Comedy Circus Oscar Lee, and "The Crimson Stain." Business was up to the usual standard of the house.

Petron's Animals, Palmer and Balerio, Daisy Cameron, Kraf and Merrile and Paul Kleist made up the Hippodrome bill for the first half of Christmas week.

The Empire Feature Film company have started building their studio at Murray Hill and expect to spend \$20,000 within six months in building a strictly modern plant. Victor Kreamer and associates are aiming to establish a studio here also. San Diego is ready to make some substantial inducements to picture producers to locate in San Diego.

MARIE DE BEAU CHAPMAN.

SELMA, ALA.

SELMA, ALA. (Special).—Academy of Music: No theatrical attractions for week ending Dec. 30. Moving Pictures, week Dec. 25, Academy of Music: Norma Talmadge in "Fifty-Fifty," Willie Collier Jr. in "The Bugle Call," Clara Kimball Young in "The Dark Silence," Lenore Ulrich in "The Road to Love," Peggy Friend and Antonio Moreno in "Rose of the South," Earle Williams in the third of "The Scarlet Runner" series, Walton Theater: Owen Moore and Irene Fenwick in "A Coney Island Princess," Baby Marie Osborne in "Shadow and Sunshine."

BENJAMIN J. SHATTAM.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—New Year's afternoon and evening at the Park gave us an A-1 legitimate production marking the first appearance here of Cyril Maude in his comedy drama triumph "Grumpy." Christmas week at the Park, the Great Star and Garter show occupied the house, bringing big business. Jan. 2, "Lost in New York," featuring Kitty O'Neil direct from Hammerstein's Lexington Avenue theatre.

The Plaza draws crowded houses daily, John P. McCarthy, manager. Christmas week, the leading picture pleased: Bessie Love, in "The Heiress at Coffee Dan's," the vaudeville was also up to par, including "Lover's Lake," a daily musical comedy; Raymond and Hoyt, Lauchlin and West, Petty and Croso, and a Keystone. The management contemplate putting on another home talent feature in the near future which proved such a drawing card a week ago.

Big holiday crowds surged in and out Polli's at all performances Dec. 29-31. An especially fine bill was given, including Dolli's Dolls, the headliner; Bruce and Dunbar, Hazel Wallace and company, the three Adnards, Novelly Clatons, Pathe's weekly and Gretches Hartman and Alan Hale in "The Love Thief." Manager Matt Saunders announces the last week of 1916 brings to a close Polli's house most successful year, playing for fifty-two weeks to practically the S. M. O. sign continually.

Christmas week brought big business to all vaudeville and movie houses, which in turn gave good bills. Among the movie treats were Marguerite Clark in "Snow White" at the Empire, Dec. 29-30; Viola Dana in "The Cosmo Whip" at the West End, Dec. 29, and E. H. Sothorn in "An Enemy to the King" at the Liberty, Dec. 28. Mary Pickford in "Less Than Dust" is scheduled Jan. 1-2-3-4 at the Bijou.

MARY SATLBS HANFORD.

SYRACUSE

SYRACUSE, N. Y. (Special).—Empire: Dec. 25-27, "Arms and The Girl" played to good houses. Cyril Scott was good and Fay Bainter was adorable.

FREDERICK E. NORTON.

SCOTT A. PALMER

To Scott A. Palmer, manager of the Savoy Theater and San Diego representative of the Pantages circuit, is awarded chief credit for the popularity of vaudeville in the southern California city.

Although a native of Malta, Ohio, where he was born Feb. 22, 1878, Mr. Palmer might almost be termed a San Diego product, for it was in this city that he obtained his education and it was here that he first entered the theatrical profession, beginning as a singer on the vaudeville stage, later becoming principal in grand and comic opera and finally entering the ranks of the managers, where his early success has been continued. Mr. Palmer's first professional engagement was with Hyman Meyer. Later he toured the Orpheum circuit as a baritone soloist, under the stage name of Lester Reeves, the success he scored leading to his being engaged for the Jeff De Angelis Opera company, with which organization he remained one season. The next year found him with the Henshalla Opera company. He opened the Lyric Theater in San Diego in 1903. This success led to the building of the Pickwick Theater in 1905 by L. J. Wilder, for Palmer Bros. and Fulkerson, Scott A. Palmer, assuming the general management. Mr. Palmer continued as manager of the Pickwick until 1911 when the need for a larger theater was emphasized, the result being the building of the Savoy Theater by Palmer Bros. and Fulkerson. When first opened the Savoy was a



SCOTT A. PALMER.

stock theater, but in 1912 a change in policy made the Savoy the San Diego home of Pantages vaudeville. During his career as a manager Mr. Palmer has been responsible for the success of a number of now noted stars, one of the most notable of these being Miss Marjorie Hambeau for several seasons a prime favorite with New York audiences. It was Mr. Palmer who also made possible the stock success scored by Del Lawrence. Since becoming the San Diego representative of the Pantages vaudeville circuit, he has been responsible for a number of vaudeville acts, one of which is the Melody Six, which New Yorkers are soon to see on the Keith circuit.

MARIE DE BEAU CHAPMAN.

A HOLIDAY ON THE POTOMAC

Which Means the National Capital—All Sorts Helped the Fine Old City to Turn Over Its Leaves

WASHINGTON, D. C. (Special).—The notable New Year's offering that crowded the New National Theatre New Year's Day, afternoon and night, was the extensively heralded "Turn to the Right," the very successful Winchell Smith comedy. It deservedly scored again and has the distinction for a comedy of a remarkable big week in view, judging by the very large and interesting advance sale. The original company has not moved from New York, the home center, and the company playing here after a week in Baltimore goes direct to Chicago for the remainder of the season. The company selected for the presentation of the play on tour, is a specially talented one—each and every one scoring strong individual successes comprising Mabel Bert, Jessie Glendinning, Ralph Morgan, Helen Collier, Philip Bishop, James Totten, Robert Tabor, William Foran, Charles Goodrich, James Huntley and Dorothy Betts. "Fair and Warner" follows for a return engagement.

The extreme popularity of "A Daughter of the Gods," one of the largest and most expensive in its magnitude and thorough completeness, picturing a spectacular photoplay amazing in its massiveness. Its notable scenes featuring Annette Kellermann, commences again this current week at the Belasco for the third big successful continuation. Robert H. Mantell follows under W. A. Brady's management in Shakespearean representations that include "The Merchant of Venice," "King Lear," "Macbeth," "Hamlet," "Richard III," and "Julius Caesar." Coming special engagements at the popular house include the second season subscription concert, Jan. 9, of the New York Symphony orchestra, with a special Wagner program, with Mme. Julia Clausen, prima donna Chicago Opera company, Friday, 12, the Theatre Francaise company of New York, Lucien Bonheur director presents Eugene Brieux's newest play, entitled "Blanchette," also a one-act comedy by Pierre Wolff entitled "Les Deux Glorieux."

A brilliant Christmas week at the National was the Charles Dillingham London musical comedy, "Betty." Gladys Unger and Frederick Langhorne pleasingly stage production introducing again, with wide acclaim, our strictly American comedian, Raymond Hitchcock, with most amusing success. Joseph Santley, Ivy Sawyer and Eileen Dennes must be mentioned in praise-worthy terms.

"The Old Homestead" under James Thatch-

er's management, that occupied Poli's Theater during the past week with one of the best and strongest of players in the present season's production of the always popular play, was a succession of crowded houses during the engagement. A distinguished character success in the Denman Thompson role of John Whitcomb was scored by James O. Barrowes, a pronounced Washington favorite, strongly liked as the star of the first and second season of the Columbia Players at The Columbia. The current Poli attraction, which commences to a good attendance, is a play by Ralph Thomas Kettering entitled "Which One Shall I Marry?" Kate Ellmore, in what is termed a "riotous farce" with music, "My Aunt From Utah" is the following attraction.

The B. F. Keith Theater bill the present week offers the strongest of programs headed by Olive Wyndham and supporting company, in "The Sweetest Game," based upon an episode from life in the Chinatown of San Francisco. Mildred Macomber, supported by William K. Foster and the Suss Sisters and Yvette Ruess and Johnny Dooley in something more than bright in their "Getting Away From The Old Stuff." Others of exclusive strength and worth were Harry and Eva Puck, Will Morrison and Freddie Clinton, Mame, Dances du Florio, Herberts Loop, the loop dogs, and the Hearst news pictorial.

Special events at the various theaters during the month of January, not already mentioned, are The Boston Grand Opera company, at Poli's for three nights and Saturday matinee commencing Jan. 11, presenting the operas "Aida," "La Boheme," "Iris" and "Faust." Newman Travel Talks for five Sunday nights commencing Jan. 14, at the Belasco. Alma Gluck, the American soprano, in song recital under Mrs. Wilson-Greene management, Jan. 9, at the National.

I wish to acknowledge Christmas greetings from George W. Barber and Carrie Thatcher from Boston, and from far off Oklahoma City, the best and kindest of wishes from Russell Ellmore, so well liked, and a big talented juvenile favorite capable of most any role while in the stock company at Poli's during special engagements.

Watson and Wrothe's "All New Show," a big burlesque carnival presenting a program of musical comedy, vaudeville and advanced burlesque. JOHN T. WARD.

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—The Bainbridge Light Opera company, in "Madame Sherry" with all its lilting melodies, was the pre-holiday attraction at the Shubert week Dec. 31. In the role of Yvonne, Maude Grey was happily cast and her support as usual, was of the best. Individual song hits were scored by Mary Kilcroy with "He Sure She's Irish," and Raymond Crane with "You Can't Argue, Can You?" Current week, "Babe in Toyland."

According to their annual custom, Minneapolis Lodge No. 44, B. P. O. Elks, gave their regular Entertainment and Gift Festival for the poor and orphan children of the city, the affair this year being staged at the New Pantages Theater on Friday morning, Dec. 22. The use of the theater was donated by Alexander Pantages, of Seattle, and Resident Manager H. E. Corbett, while Musical Director Blaine Allen and his orchestra provided the music, and the stagehands and house employees contributed their services gratis. Through the courtesy of the Pantages and New Palace Theater management, an excellent program was offered by the following artists, who cheerfully gave their services: The Australian Woodchoppers, Nan Gray, Joe Bennett, in "A Telephone Tangle"; Elizabeth Catty, of the Famous Six Musical Comedians; Bobbie and Nelson, the two Believers of the Believable Brothers (all from the Pantages); and J. C. Lewis, Jr., and company in "Billy's Santa Claus" (from the New Palace). Willard (O. M.), "the man who grows," himself, a member of Minneapolis Lodge No. 44, who was spreading the word in the city, staged the event and also appeared on the program. Theo. L. Hays, an executive chairman of the Elks Christmas Committee, had entire charge of the entertainment, and it was to his efforts to a great extent, that the success of the entertainment was due. The theater was literally packed with the little folks, who enjoyed every minute of the show. As they passed out of the theater, each child was the recipient of a hot, baked apple, an orange, and a loaf of bread. All in all, it was a most joyous day for the poor and orphan kiddies of Minneapolis.

CAROLINE BEERS.

DES MOINES

DES MOINES, IA. (Special).—The Berchel had for the burlesque offering, Dec. 24-27, "Twentieth Century Maids," featuring James Barton, comedian, LeBarrie and Donaire, dancers, to capacity houses. "Katinka," Jan. 12-13; "The Blue Paradise," Jan. 23.

Empress: A well balanced vaudeville with The Killenby Four featuring Goldie Rhenhart, a former Des Moines girl as headliners. Business has been capacity at all performances. Orpheum: Another strong bill featuring Laura Nelson Hall, Jack W. Scott, Lade and Lassies as joint headliners. Gerards and Webb and Burns, Craig Campbell and Miss Lietzel with the Orpheum Weekly complete the bill.

The Majestic opened Dec. 24 with "Ramon" under the management of A. Frankie. Business has been great since.

"Civilization," Dec. 31, followed by the first showing of the Brenon Selznick production of Nazimova in "War Brides."

The Garden is featuring Marie Doro in "Oliver Twist" and Marguerite Clark in "Snow White." The Garden had the first showing in the West of this popular little lady in her newest release. The Casino is featuring Dorothy Dalton in "A Gamble in Souls."

There is some talk of raising the prices at the Princess, our popular stock house, owing to the high cost of living, salaries and the cost of producing being much higher. KAHN.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell, "Charley's Aunt," Jan. 1, 2, and matinee. Dominion: Dec. 25-27, Zandoli Six, Lee Barth, Heron and Douglas, Newell, and Stirk, and Trebor's Seals to capacity at each performance. The Family: 25-30, Vaudeville and pictures to good business. J. H. DUBRE.

PITTSBURGH

PITTSBURGH (Special).—"The Blue Paradise" drew largely at the Alvin Christmas week and proved delightful entertainment. The principals included John A. Young, Robert G. Frick, and Helen Eley and Louise Keller. "Alone at Last," New Year's week.

"Pom-Pom" with Miti Hajas (now simply Miti) was the Christmas attraction at the Alvin. (The new feature "Pom-Pom" with Miti, Tom McNaughton is a valuable asset to the company. The rest of the cast was adequate. George Arliss in "The Professor's Love Story," Jan. 1-6.

"Princesses" closed a successful two weeks' engagement at the Duquesne (management John Curt) Dec. 30. A new piece, "Johnny Get Your Gun," opened here Jan. 1 for two weeks. Included in the cast are Grace Valentine, Kate Marlowe, Edward Polard, Bart Williams, Everett Butterfield, Robert Dow, Ralph Nairn, Rose Winter, Edwin Gayer, and Edwin Mondart.

The holiday week bill at the Davis was a capital one. On Christmas Day two matinees were given. Every member of the big billed at the William Penn Hotel, with the popular manager, Harry Davis, Edwin Arden in "Close Quarters" is headliner Jan. 1-4. "Little Peggy O'Moore" drew large houses at the Orpheum Dec. 25-30. Pauline MacLean carried off the honors in the role of the popular mermaid. The cast was excellent. "Mrs. Murphy's Second Husband," New Year's week. "Intolerance" is in its second week at the Pitt, and this magnificent screen production is drawing largely. "The Girls from Nowhere" was the offering at the Gaiety, where The Maids of America were billed. The stock burlesque companies at the Academy and Victoria had good bills. D. J. FACKINER.

SAN FRANCISCO

SAN FRANCISCO (Special).—The University of California is anxious to have to write plays as exemplified by some of the master works of the greatest of contemporary playwrights.

The Savoy has opened again as a picture house, and on Dec. 30 had Fox's million dollar picture, "A Daughter of the Gods."

A large house greeted the return of "It Pays to Advertise" at the Columbia, 25. The cast included, Alene Durano, M. J. Sullivan, Desirée Stempel, James J. Mulry, George Schaefer, George Sweet, Marion Barrie, W. E. Penderson, G. H. Harris, Page Spencer and Fred Mason. Emerson. This play will run two weeks. At the Alcazar, Apartment 12-K opened, 25, to a capacity house and pleased.

The Cort will run "Fair and Warner" for two weeks longer.

The Wigwag has "Yon Yonson" this week playing to capacity houses.

The Orpheum has another big bill including Nellie V. Nichols, Phil White and company, "Fink's Mules," Rena Parker, Anna Chandler, "The Volunteers" and holdovers. The Empress has "Twenty Minutes at Coffee Dan's" and Haskins Royal Russians, 10, as an added attraction. Pantages goes right on with good bills but little newspaper ads. The Hippodrome had Olga performing "Leopards," "Three Chums," "Human Dragon" and Gladys Vance, "the girl with a mirror gown." A. T. BARNETT.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—Al. H. Wilson and company spent the week before Christmas in Knoxville and gave two performances. Christmas Day. His rejuvenated version of "My Kill-larney Rose" seemed to satisfy fair business. Gus Hill's production of "Stop, Look, Listen" delighted a capacity house Dec. 26. It is a first rate production and will please anywhere on the road. The Bijou bill was composed of the Choy Heng Wa Troupe, Lander Brothers, Lieut. Curtis and Miss Helene, Dorothy Kenton, The Berrens and a Triangle and a Keystone movie. The acts were unusually good and as usual the Keystone had as many laughs as any of them. The Grand played to good business and had the usual well balanced acts from the Sullivan and Considine circuit. CHAS. E. KRUTCH.

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PASADENA, CAL.

PASADENA, CAL. (Special).—Active work is planned by the recently organized branch of the Drama League of America, which has 117 charter members. Among the activities which will be supported are a proposal for a municipal or cooperative theater building to house a stock company, a play contest with public presentation as the prize, regular meetings and study circles and much educational work. A committee has been appointed to work with similar committees from other organizations toward the proposed theater building, and tangible results are expected shortly. The Drama League members are standing behind a plan recently inaugurated by the Savoy Stock company of a special performance once a month of some play, but an ordinary popular attraction, but chosen for literary and permanent value. An afternoon of one-act plays was given in November under the direction of Glinor Brown, and on Dec. 14 "The Romanians" by Edmund Rostand was given a most artistic and pleasing production with Miss Virginia Larkin and John Allard as the two young lovers, and Glinor Brown as the picturesque Straford. For the next special production, "Crucifixion," a war play by Ellis Pierce, is announced. The plays has a prologue and epilogue in America and its three acts in England, France and Germany. The Savoy company this week is giving a pleasing production of "Caprice," in which Minnie Madden Pike starred. Clume's photoplay house has "The Martyrdom of Philip Strong" and "Nannette of the Wilds" with Pauline Frederick. Vaudeville is by Barney O'Mara, Gilbert and Clayton, the Three English Dancers and Harts and Evans. The Strand showed for two days E. H. Southern and Edith Storey in "An Enemy to the King," and will show "The Wharf Rat," with Mae Marsh and Robert Harron. George M. Cohan's play, "Hit-the-Trail Holiday" is billed for one night at Clume's. MARJORIE C. DAINCOLL.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium: "Experience," George V. Hobart's allegorical drama, played to big business, Dec. 18-20. The Sixteen-Killa entertainers, featuring Captain, the educated horse, played a week's engagement beginning 21, and drew fair business. American: Ben Erway stepped into the breach caused by the illness of Ralph Clinegar and essayed the lead in "Graustark," week 17. His work was entirely pleasing. Jane Urban as the princess was good. "The Misleading Lady" is underlined. ROBERT S. PHILLIPS.

MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Palace Dec. 27: Business exceeded all expectations on Christmas Day, and Manager Wm. H. O'Neill was compelled to run extra performances to accommodate the throng. Mack, Albright and forth much applause. Auditorium, 27: "Daddy Long Legs" played to a good audience. The policy of this house now is to run road productions when they can be procured and to fill in with moving pictures. New Park, 28: "The Love Route" drew large crowds during the holiday week. J. J. MAHONEY.

BUFFALO, N. Y.

BUFFALO, N. Y. (Special).—The enjoyable musical comedy "Hypocrite" won the approval of the capacity audience at the Star Dec. 25-30, all on account of Julia Henderson, Donald Brian and Joseph Cawthorne. New Year's day and the balance of the week: John Barrymore in "Justice."

A worthy presentation of "The Merry Wives of Windsor" was given at the Week 25-30, by Silvio Hein and Thomas A. Wise appearing in the role of Falstaff and Constance Collier and Isabel Irving as the mischievous wives. New Year's week: "Canary Cottage."

Fanny and Kitty Watson, or better known as the Watson Sisters headlined at the Star Dec. 25-30. Of course Buffalo turned out to see them; they are natives. Bonita and Lew Hears were the special attraction. Johnston and Harty in their sketch "On the Shrewsbury" and William and Margaret O'Leary were the extra attractions. The whole bill was excellent.

At the Majestic, Dec. 25-30, Gracie Summitt renewed her former acquaintances to the patrons of this popular house in "Mrs. Murphy's Second Husband." Miss Summitt's reception was very flattering. "For the Man She Loved" follows.

Lester Allen, Leo Hoyt and Babe La Tour "put over the big stuff" of the New Bon Tons at the Gaiety, Dec. 25-30, to capacity houses. Next: Ben Weiss.

At the Academy, Dec. 25-30, by popular demand the Nine Kraxy Kids, headed the bill, ably assisted by Frank Keenan in "Joe Grimsby's Boy" in making a pleasing attraction.

At the Lyric, Dec. 25-30, The Bijou Comedy Minstrels were the headliners, and Mayme Hamington made a hit as did Wilk's troupe. With the others the program was enjoyable.

A big holiday festival bill met approval at the Olympic Dec. 25-30. The Croatian troupe, musicians, had headline honors. Others on the bill were also good. J. W. BARNES.

NASHVILLE, TENN.

NASHVILLE, TENN. (Special).—Frank Lehar's opera "Gipsy Love" was the offering at the Vendome Dec. 22-31. The attractive production was presented by an unusually competent cast, each member of which thru his or her almost faultless interpretation and excellent voice gained immediate favor with the audience. Two performances on Christmas and one on Tuesday evening of "The Only Girl" pleased good-sized houses at the Vendome. One of the most popular productions of the International Circuit has shown at the Orpheum in the musical comedy "Pretty Baby," Dec. 22-30. Capacity houses have been the rule up to date.

"The Princess," Dec. 25-27, had a six-act program. Among the numbers: "Don't Do It," a playlet; Rose and Ellis, "The Jumping Jacks"; and Warner's Alpine Skaters and Yodlers. Some of the offerings at the movie theaters, week Dec. 25: "Snow White," "The Right Direction," "An Enemy to the King," "The Prince of Graustark," "Big Tremaine," "Faith."

Roy C. Shelton, formerly manager of the Strand Theater here, is now with the Herbert Brennon Film Corporation, with headquarters at Hudson Heights, N. J. Mr. Shelton is assistant director. MARY H. STRADWELL.



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REPORTS FROM MIRROR CORRESPONDENTS

CINCINNATI

CINCINNATI, O. (Special).—Good bills, fairly reflecting the holiday spirit of good cheer, are provided at each of the playhouses. The customary good crowds were in evidence on Christmas Day.

"Hip-Hip-Hooray," the big New York Hippodrome success, opened at Music Hall, Sunday night, Dec. 24. Sousa and his band, always local favorites, shared honors with Carlotta, Nat Willis, Charles T. Aldrich and numerous others in a kaleidoscopic entertainment that fairly scintillated on the great Music Hall stage.

"Alone at Last," opened at the Lyric Sunday night, 24, to a good house. Forrest Huff, Fritz Von Busing, Elizabeth Goodall, Isabel Weeks, Harry Connor and a number of other singers of more than ordinary merit head an unusually capable company which seemed all the better in the first performance for the rest of one week which every member enjoyed the week previous. Franz Lehar, the composer, is well represented in Cincinnati this week for another of his successes, "Gypsy Love," seen several years ago here, plays at the Grand, week 25-30. Arthur Albro still sings the role of Josai in an artistic manner and proves acceptable as an actor. Ruth Thompson as Lila scored a hit with "Le Roi de la Rue" in the "Baby Duet." In the second act, Impresario Dippel has provided a number of foreign singers who add much to the musical part of the program. The supporting chorus proved adequate in the larger ensemble numbers. In fact, the entire musical score was handled in a most creditable and artistic manner.

The "Save the Zoo" movement culminated Thursday afternoon, Jan. 4, when a mammoth festival benefit performance was given at the Lyric under the auspices of the Cincinnati Chamber of Commerce, participated in by talent from the current attractions at the Grand, Lyric, Keith's Empress, and Olympic theaters. Prices ranged from 50 cents to \$2. Jean McArthur, a new prima donna recently added to the forces of "Alone at Last," company, made her debut in the role of Dolly Cloverdale at the performance given Christmas afternoon. Although small in stature she is vocally impressive.

The spirit of Christmas prevailed at Keith's Monday. Appropriate holiday decorations adorned the theater and main lobby. All the ushers were dressed as Santa Claus and the orchestra rendered a special program of Christmas music. Between the matinee and night performances the players held an impromptu carol. Stuart Barnes, monologist, impersonating St. Nicholas and handing out the parcels to each recipient. It was nearly time for the night performance before the party broke up, week 31-Jan. 6. "Arms and the Girl" at the Grand, week 1-6.

WM. SMITH GOLDENBROS.

BROOKLYN

BROOKLYN, N. Y. (Special).—The Bushwick presented a bill headed by Belle Baker which was far above the average. Miss Baker's character singing was well enjoyed. Another bright feature of the bill was the California Boy Band, comprising a party of eight young fellows, from the West. George Rosener and his character types were excellent. Others to appear: Billy Burke's Pinky, Una Clayton and company, Yates and Wheeler and Billy Burke's second feature Motor Boating. Blossom Seely and company head this week's bill.

The Orpheum program was also of high order. Blossie Clayton assisted Constantine Koboleff and Lester Sheehan being the headliner. The balance of the cast included William Gaston and company, Julius Tanner, Montgomery and Perry, Wright and Dietrich and others.

The return engagement of "Fair and Warner" to the Montauk was as successful as the first production. The play which is replete with good comedy amused the large audiences. The cast included Marie Kennedy, Ethel Wilson, John Arthur and Robert (the) etc., whose work was superb. Current week: "Daddy Long Legs."

The spectacular drama "The Flame," appeared at the Majestic to very gratifying business. The cast included Violet Heming, Peggy O'Neil, Robert P. Gile, Richard Gordon, James Seely and others who did very notable work. Incidental Cuban music was splendid. The play has gorgeous scenic effects beautifully displayed. The next attraction at the Majestic will be Taylor Holmes in "His Majesty Bunker Bean," direct from a successful run in Boston. The cast includes Majestic favorites, namely Forrest Huff, Fritz von Busing and Robinson Neubold. The latter caused much favorable comment on his brilliant comedy work last season. Week of Jan. 8: "Alone at Last." On Saturday night and Sunday morning, Dec. 23-24 the employees of the Majestic enjoyed a Christmas party on the stage.

R. J. MEKELINGER.

MONTREAL

MONTREAL, CAN. (Special).—"Canary Cottage," Christmas week attraction at the Princess, proved a most enjoyable holiday entertainment. Honors to F. G. Frigana, Herbert Fortwell, Charles Ruggles, Dorothy Webb and Eli Dawson, Guy Bates Post in "The Masquerader," Jan. 1-6.

D. W. Griffith's stupendous picture production, "Intolerance," is the holiday offering at His Majesty's and is drawing good houses.

"Cher Maitre" is the bill at the National Français. The Orpheum presents a good and varied bill, including among other things "The Avon Comedy Four," Jasper the trained dog, "Three Rianos and Clifford Walker," Cox's Army in the feature of "The Princess." The New Liberty girls featuring Jack Conway, are the attraction at the Gayety.

W. A. TREMAYNE.

NORWICH, CONN.

NORWICH, CONN. (Special).—It was a jolly holiday season at the Davis Theater. After the performance Friday night, Dec. 23, twenty of the people sat down to a Dutch lunch, served on the stage by Manager Davis. The party broke up in the gray dawn of the morning after before which the manager was overwhelmed with merry greetings. The plays of the week were most successful. The moving picture houses were jammed Christmas week.

EDWARD H. TIBBETTS.

HARTFORD—NEW HAVEN

HARTFORD (Special).—Parson's Theater reopened on Christmas Eve after a close down for several weeks. "Pals First" with an excellent cast headed by William Courtenay, Jr., was the attraction. The play, although presented for the first time on any stage, drew large business and was very well presented. (Review of same will be found in another column.)

The advance bookings at Parson's are among the most promising in several seasons. "Very Good Eddie," "Mister Antonio" and several other offerings are among next attractions.

Hartford people are pleased to learn that Winchell Smith's "Turn to the Right" is reported to be the most popular attraction in New York. This play had its premiere, as so many other successful attractions have had, at Parson's Theater. Then it was known as "Like Mother Made." Hartford playgoers saw this attraction some months before Metropolitan theatergoers first laid eyes upon it. Mr. Smith is looked upon as a local son and anything from his pen is assured of a very warm reception.

The Palace draws capacity houses. In fact, a new house record is made so frequently that it is scarcely worth while to record the fact. The average Saturday this house plays to upwards of 7,500 persons, and the weekly attendances are often above 30,000. This is due in no small part to Manager W. D. Acough. Mr. Acough is president of the State Theatrical Managers Association. Foll's also draws large audiences.

NEW HAVEN (Special).—The Shubert is now doing an excellent business and the advance bookings are especially promising.

The Hyperion Players continue to attract large audiences. The company is without doubt one of the most competent stock companies in this country and is deserving of the large patronage it receives. Christmas week, "Uncle Tom's Cabin" was presented. Miss Morgan and Mr. Carver did well with the leading roles; Carl Jackson gave a splendid performance as the detestable La Gre; Mr. Thomas also did particularly creditable work; Miss Cairns and Miss Barney also deserve mention; Miss La Telle played two roles and in each instance did very well. Several other players had double parts owing to the large cast necessary. Mr. De Wolfe did well as Mr. Harris. Mr. Andrews and Mr. Bowser were both good. A vaudeville troupe of top-colored people supplemented the work of the regular company. Business as is often the case at this season, might have been better, but the audiences were well pleased. The Hyperion company is very popular in New Haven. This is in no small measure due to the excellent management. Mr. Menges is not only popular with his company and employees, but also with the patrons of the theater.

The vaudeville houses and picture theaters do large business, as is usually the rule.

SEYMOUR WEINSTEIN SMITH.

HOUSTON, TEXAS

HOUSTON, TEXAS (Special).—Majestic: Week Dec. 24, headline attraction, "The Garden of the World," presented by Adelaide and Hughes. America's peerless pantomimists, supported by fifteen stars and a brilliant symphony orchestra. This attraction is the most elaborately staged offering presented at the Majestic this season. "Who Owns the Flirt?" is a screaming farce comedy offered by Wilfred Clarke and an excellent company. Linton and Laurence are a man and a maid that go through a shift and mirth and melody that is irresistible. Ralph Johns appearing with Nana Sterling, said to be the most perfectly formed and beautiful woman in the world, offered fast and furious feats of athletics and aerial thrills. D'Amico is a boy plumed accordant who is one of the big hits of the bill. Foley and O'Neill are "A Couple of Nifties." Auditorium: Three hours of pleasant entertainment were provided for the audience which attended "The Blue Paradise." The production proved popular and played to large house 23-26. Jan. 1 Cohen and Harris's "House of Glass."

M. P. houses: Queen, Frank Keenan and Margery Wilson in "The Sin Ye Do," 23-26. Alice Joyce in "Whom The Gods Destroy," 27. Rex Clara Kimball Young in "The Poolish Virgin," 28-29. Ker, Nazimova in "War Brides," 26-28, to crowded houses. Zoe, Frank McIntyre in "The Traveling Salesman," 26; Virian Martin in "The Right Direction," 27; Crown, Richard Bennett and Adrienne Morrison in "The Valley of Decision," Liberty, William S. Hart in "Between Men," a Triangle Play, also Keystone Comedy, 26. Isla, Valeska Suratt in Fox Production, "The Victim," 26.

Prince Vaudeville: Week 24. Four American Patrollers, headliners, offered some fine cornet, saxophone and guitar music. Don and Patty had a team act that for real comedy is hard to beat; Bedford and Gardner, another team, had a good singing, talking and dancing in "Lillian Placant" was really pleasant and likable and in addition she sings. Along with the vaudeville, the "Shielding Shadow," serial picture, and "The Taint," three-reel drama, concludes the show. The Prince has been drawing large crowds all through the week. On New Year's Eve there was a "Midnight Revelry." The entertainment was for charity, and took the form of the biggest vaudeville outpour ever shown here. The performance started at 11 o'clock and was fourteen acts long.

HENRYST GOSDON.

DECATUR, ILL.

Eddie Morris, the Decatur actor, calls for England Jan. 6 to play a year's engagement in London and the provinces. He was formerly treasurer and assistant manager at the Powers Theater in this city. Delmar Conklin of Decatur, former specialty artist with Pullens comedians is now playing New York time. George Steele this season's headliner with Cole Bros. Show is home after a nine months' season with the white tops. He reports a good season in every respect.

The "Peg o' My Heart" company had a big Christmas party at the St. Nicholas hotel after the show Christmas night.

FT. DODGE, IA.

FT. DODGE, IA. (Special).—Princess: "Fair and Warner," Dec. 25, matinee and night, drew large crowds and pleased the patrons. All movies did immense business Christmas week.

LILLIAN M. HANKIN.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—At Macauley's Theater, Dec. 28-30, John Hyams and Lela McIntyre gave an enjoyable performance of "My Home Town Girl" to large houses. Julia Sanderson, Donald Brian and Joseph Hawthorn opened at Macauley's Jan. 1 in "Sybil."

At the New Buckingham week Dec. 24 the Lady Buccaneers Burlesque company, presenting two extravaganza and four vaudeville acts, had a prosperous week, the Christmas performances being especially largely attended.

Melodrama had a satisfactory week at the Gayety, Dec. 24-30 with "The Hour of Temptation," by Lee Morrison with Eleanor Montell and William Morris in the principal roles.

At Keith's, Christmas week, were La Argentina, Trudy Shattuck and Maria Golden, Stuart Barnes, Willing, Bentley and Willing, and Mercedes, the psychic wonder in thought transference.

There was an embarrassment of good things at the moving picture houses, week ending Dec. 30. Frederick Wards in "King Lear" at the Strand, Frank McIntyre in "The Traveling Salesman" at the Majestic, Clara Kimball Young in "My Official Wife" at the Mary Anderson, and others. Annette Kellermann in "A Daughter of the Gods" at the Mary Anderson, is being extensively billed.

Karl Schmidt, one of Louisville's most prominent musicians was quietly married Dec. 27 to Anna May Reclus. Mr. Schmidt is a solo performer on the cello, is a composer of several operas, and was at one time located in New York as the principal musical director of the Henry W. Savage forces.

John Hyams gave a local paper an interesting interview, during his engagement at Macauley's, in which he spoke modestly of the success he has achieved, and of the plans of himself and his beautiful wife for the future. He also spoke of the actor's Christmas philosophically accepting the fact, in the present year, it must be spent by him on the road.

Colonel Matt Winn, of the Louisville Jockey Club and Juarez Race Track, was one of the holiday visitors. He is pleasantly remembered here by Louisville music lovers for the series of summer concerts that he gave at the Jockey Club Park several years ago with Creators as the attraction.

It is officially announced that the B. F. Keith interests have acquired the lease of what is now known as the Strand Theater, formerly the Masonic, which will be used for the presentation of high-class pictures, and with an orchestra of thirty pieces. The acquisition of the Strand now places Keith's in control of three Louisville theaters, the Vaudeville house and two places, the Mary Anderson and the Strand at which pictures are shown.

CHARLES D. CLARKE.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—Christmas week brought but faint cheer to Worcester managers, business suffering the usual falling off consistent with the season. "Daddy Long Legs" with Edna Walton, was the holiday attraction at the Worcester. It was well played, with Henry Miller and Ruth Chatterton, seen here last season, missing from the cast.

At the Grand, "For the Man She Loved," a mixture of "Within the Law," "The Third Degree," and "Chair No. 13," opened Christmas Day for the week, with James H. Field, as a butler, doing exceptionally fine work, and Florence Pincaney, doing a woman with a past with convincing artistry.

For the closing days of the week the Worcester sheltered "The Thoroughbred," a burlesque organization which failed to live up to the title. Chauncey Olcott, Jan. 1, 2, with more burlesque, "The Mischief Makers," Jan. 4-5-6. At the Grand comes "Pedro, the Italian," with James Kyrie McCurdy, the author of the piece playing the leading part, week Jan. 1.

This will be the first time than Jan. 1 has been observed in the state as a holiday and the various managers are making a big play for extra business, special matinees being in order at both the Worcester and the Grand.

The Worcester Theater was dark for the opening half of the week of Dec. 18, with "The Record Breakers," a good burlesque, drawing slim business Dec. 21-23. "A Little Girl in a Big City" started the week at the Grand to good business principally due to the clever use of a "no one under sixteen years of age admitted" line in the advertising and press matter.

GEORGE BRINTON REAL.

ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—"H. M. S. Pinafore" is to be staged here the first week in March, under the auspices of Royal Standard Chapter I. O. O. F. with a strong leading cast. The largest orchestra for operatic work this city has ever seen is being gathered under W. W. Swansboro, who is late of Boston Symphony Orchestra. Stage Director Fred McNeal. Rehearsals now proceeding.

Fred O. Spencer's lease on the opera house expires March 1 and J. M. Franklin of Halifax will take it over on that date opening with vaudeville on largest scale yet seen here, the bill including five acts out of Seely's Agency, Boston, and a serial film, the Crimson Stain Mystery. It is expected that he will expend some \$10,000 on the interior of the house. All theaters here commenced with average crowds at Christmas shows but increased in record business.

PERCY GIBSON.

MEDICINE HAT

MEDICINE HAT, ALTA. (Special).—Mary Pickford in "The Eternal Girl," at the Monarch, Dec. 5, to good business. Dec. 6-7, Hase, Dawn as "The First Girl" brought out large and appreciative audiences. Charlie Chaplin in "Behind the Screen" packed the house at all performances.

Empress: "The Rattle of the Soudan," the biggest thing ever done by photography, Dec. 7-9. These pictures drew the S. R. O. sign at each performance.

Dreamland: "A Soldier's Oath," a William Fox Feature, drew good business, Dec. 4-6. Glen Middleton in "The Challenge of Boreas" drew a large audience, Dec. 6-7. A mixed bill headed by Dorothy Phillips and Charles Gals in "The Code of His Ancestors" packed the house, Dec. 8.

P. H. RUBINOW.

REPORTS FROM MIRROR CORRESPONDENTS

CLEVELAND

CLEVELAND, O. (Special).—Christmas week found all the theater houses good attractions. After a week of darkness the Colonial opened with what is no doubt the best attraction this house has had this season. Al Johnson and the Inter Garden Show. "Robinson Crusoe Jr." The company and chorus are excellent. Kitty Hooper and Lawrence D'Orsay deserve special praise.

"Common Clay" at the Opera House. The cast is superb and includes John Mason, Clara Joel, Dudley Ayers, Russ Whitt, Dudley Hawley, Mabel Colford, Eleanor Martin and Ida Darling. John Mason, as always, gives a finished performance. Clara Joel was given a great ovation and she in turn gave the best performance yet. The Cleveland Leader in speaking of Miss Joel's performance says: "Miss Joel gives a capital and convincing performance of the heroine. I have rarely seen the conventional emotional scenes of such a piece played with more suppression and naturalness. She not only speaks the lines of the author, which often seems to have been written for an elocutionist, and which are frequently addressed to the 'gallery,' but she correctly personates the girl to the minutest detail and causes her to emerge at the end of the third act as a completed portrait, an etching deeply cut by the acid of life. It is by long odds the best thing Miss Joel has done, and should do much to the managerial Dooling Thomases to put her in the position she deserves."

Hippodrome: Theodore Kosloff and company of Russian dancers have one of the best dance acts seen here in some time. Daisy Jean, versatile musician, made a distinct hit; she also played the violin, cello, harp and piano. Perish and Peru have an acrobatic act of jumping and dancing that won much applause. Frank Le Dent has a novel juggling act. Arthur Deason in point of applause was the hit of the bill, although suffering from a severe cold, he put his songs over in pleasing manner. Kara Matthews has a good sketch called "Prosperity." Tom Edwards, ventriloquist, assisted by Miss Alice Melville, Joe Morris and Chas. Allen. Current week, James H. Carson and "Models Abroad." Week Jan. 8, Ruth St. Denis and company and Emma Carus.

Miles: John P. Wade in "The Coral Cameo." Frank Bush, Bernard and Myers. Ambler Bros. Martin and Florence. Oakland Sisters. Taylor and Howard. Brandt, Schreiver and Hastings. Prospect: Gus Hills Folies, musical revue, well received. Pete Curley, Cleveland, prominent in the cast. "The Little Girl God Forsot," this week.

Priscilla: Six Harvards, musical act: Three Hurt-Falls, Acrobats. Verna Stanley, Conley and Francis. Petrie and Budd, comedy sketch: "The Millinery Salesman." The Star: Geo. Stone and Rita Pillard, one of the best teams in burlesque in "The Bar Dolls in Bagland." Miss Pillard does some very clever work and does much to make this the best burlesque show Cleveland will see this season. Empire: "Parlayan Pilgrims." Liberty: Madame Basse and her toy terriers, Devoy and Dayton, Wilber Mack, Rowles and Gilman, La Feyer and St. John, Rollins Shaw and company, Gordon Square, Whittier's Opera, also Della Rogers and Lewis. The Three Sailors. Tyler and St. Clair, The Crises.

Motion Picture Theaters: Stillman, Marguerite Clark, "Snow White"; Alhambra, Ethel Barrymore, "The Awakening of Helena Richter"; Strand, "Richard Bennett." The Valley of Decision: "Standards, Valerka, Buratt." The Victim: "Ree, Pauline Frederick." "Nanette of the Wilds"; Metropolitan, Douglas Fairbanks, "The Matrimaniac" and Billie Burke. "The Fairy Tale from Peary"; Cedar, Francis X. Bushman, "Pennington's Choice"; Corona, Francis Ford and Robert Wilson, "Mr. Vampire"; National, Viola Dana, "Girls of Eden"; Jewel, Lew Fields, "The Man Who Stood Still."

Alma Gluck, who scored such hit last season, will give a recital at Grays Armory, Tuesday evening, Jan. 16. This will be the third of a series of six concerts. The other three are: Fritz Kreisler, violinist, Monday, Feb. 5; Masha Elman, violinist, Tuesday, March 6; and Schumann-Helink, contralto, Friday, March 23.

Madame Yvette Guilbert appeared at the Friday morning musicale in the ballroom, Hotel Statler, Jan. 5.

The Boston National Opera Company will play a second engagement in this city this season at the Hippodrome, Monday, Tuesday and Wednesday, Jan. 29-31.

Miss Clara M. Williams, soprano, of New York, sang at each performance of the New Mail Theater this week.

Vaughan Trevor, a former member of the Colonial Stock company a couple of seasons ago, and who played Cleveland election week with Lew Fields in "Step This Way," died the week following in Pittsburgh.

Stuart Walker will bring his Portmanteau to Cleveland, Jan. 8-10, at the Statler Hotel ballroom. He will offer plays he used in New York.

Al Johnson gave a Christmas party to members of his company Christmas Eve in the new ballroom of the Hollenden Hotel, after the dinner the members of the company presented Johnson with a chest of silver.

Harry Coleman, ventriloquist, appearing at the Miles Theater, is a former Cleveland boy. He has an excellent act and scored quite a hit with local audiences.

"Hearts of Erin" opened here New Year's matinee; it is the work of Victor Herbert and Henry Blossom. Prominent in the company are Vernon Stiles, Grace Brown, and Olga Heller. Mr. Herbert had charge of the orchestra at both performances.

"Chin Chin" returns to the Opera House, week 8. The same cast headed by Montgomery and Stone and including Violet Zell and Douglas Stevenson.

Community Christmas was celebrated Dec. 23 around the mammoth Christmas Tree in the Public Square. Speeches were made by Mr. Johnson and Mayor Davis and a Christmas carol sung by Miss Clara M. Williams, who is appearing at the New Mail Theater this week.

The Hungarian Theater Company has re-organized. They will give their first performance here Jan. 21 at the Prospect Theater; the operetta "Denewer" will be staged.

"Potash and Perlmutter in Society" is the attraction at the Opera House New Year's week. A special performance was given New Year's eve, starting at a few minutes past midnight. The Hippodrome had a special performance New Year's eve, starting at 11 p. m.

GEO. B. MCKITTRICK.

MILWAUKEE

MILWAUKEE, WIS. (Special).—Joe Welch in "The Pedler" at the Orpheum, week Dec. 25. Special matinees were given Christmas Day. Frank McIntyre in "The Traveling Salesman" was offered at the Alhambra and the picture pleased very much. Vivian Martin in "The Right Direction" is the current bill. "Is it Right to Do Wrong" is the title of the headline sketch at the Crystal. The sketch is very pleasing and well received. Rosella Bros. present a musical act of unusual merit. Attendance regular and satisfactory.

"The Mistletoe Belies" at the Empress. Bert Saunders and Walter Vernon are in the leads. Harry Hilliard, Fox player, visited here recently with relatives. Mr. Hilliard resided here before going on the stage some years ago. Gladys Coburn in the "Battle of Life" made a record run at the Buttery. Mr. Landau has rearranged the theater and secured additional seating space which is needed for the increasing attendance to this house.

The local board of movie censors has decided to adopt a stricter watchfulness for the new year and has announced that so-called "White Slave" pictures will be prohibited altogether and pictures tending in this direction would not be passed.

Billy Watson's "U. S. Beauties" entertain Gayety patrons the current week. In two musical sketches arranged by Billy Spencer, who is also the comedian, Dolly Clifford heads the feminine contingent. Attendance good.

Marc McDermott in "The Last Sentence" is the holiday offering of the Merrill. At the Strand, "A Woman Alone" is the feature picture. "The Flower of Faith" and "A Rose of the South" are also on this week's bill. The Crismen Stain serial is at the Whitehouse; Frank Keenan in "The Sin Ye Do" is at the Princess.

Dorothy Jordan is billed as one headliner on the Majestic bill. Law Dockstadter is also featuring. Clarence Oliver and George Alp in "Discontent" present a pleasing bit of by-play. Bob Higgins and Al Lydell present "A Friend of Father's." New Year's eve, as usual saw the Majestic laden with food and gowns and full dress suits. This popular house is the haven for the elite.

All theaters played midnight shows New Year's eve and the usual crowds filled the houses.

JOSEPH A. KISS.

TORONTO

TORONTO, CAN. (Special).—Royal Alexandra, Dec. 25-30: Guy Bates Post in "The Masquerader" to capacity business. Mr. Post, as has been written of before from here, is the most perfect announcer on the stage. Thais Lawton pleases splendidly as Eva and Louis Calvert is most convincing as Brock. All the company do well.

Grand Opera House: "Her Husband's Wife," with Marie Tempest to crowded attendance. Miss Tempest is a brilliant singer, a clever actress in repartee, and altogether charming. Lauri Hope Orewa, Henry Kolker, Graham Browne, and Eugene O'Brien, all play brilliantly. Henry Miller is to be congratulated, not only for the comedy production, but the superb cast. Sheen, Claude Gillingwater, and Jack Harne in "The Frame-Up" head a splendid bill. "Prevarication" is a choice little comedy with Bert Baker, very amusing. Bernard and Janis, Donald Roberts and Roger Gray and company add good musical features to the goodly bill. Big attendance.

Loew's: Full houses greeted every performance at this popular amusement place. "The Smart Shop," a musical skit, is well put on. Murray Bennett delights with his Yiddish stories. Tom Davis is "Checked out" scores splendidly. Ethel Costello sings well and chooses her selections wisely, and Jewett and Pendleton in Hawaiian dances please.

Hippodrome: "A Wedding Party" heads a good bill which includes our Toronto cartoonist, Leo Skuce, who plays "The Three Men in a Boat." Bell, Rags and Clarke, and the Gordons all please. Large attendance.

The Star and Gayety Theaters still continue their excellent business each week. Ben Welch of the Burlesque company at the Gayety gave a Christmas dinner to all his company, and a Christmas box in the shape of a \$2 a week raise in wages to all the chorus. (GEO. M. DANTREK.)

JACKSON, MISS.

JACKSON, MISS. (Special).—It is always with pleasure that our theatergoers find a coming performance billed by Selwyn and company, for they know it will be given by a high-class company. "Fair and Warner" was an example at the Century (W. L. Fall, mgr.), 23. The house was well filled and an enthusiastic "The Shepherd of the Hills" matinee and night, 25.

The last time had "The Life of Our Savior." Liberty 18th episode, with Marie Walcamp and Eddie Polo, "A Brass Button Romance." The Return of Eve, with Edna Mayo and Eug. O'Brien; "The Message of a Man," with J. Warren, Kerrigan and Louise Lovely; "Broken Chains," with Ethel Clayton and Carlisle Blackwell; "The Faded Flower," with Marguerite Snow, Alma Hanson, Arthur Donaldson, Edward Mackay and Rose Coghlan; "The Battle of Life," with Gladys Coburn. The Majestic offered Frank McIntyre in "The Traveling Salesman," featuring "The Little Girl Next Door," no one under sixteen years of age being admitted. This house is fortunate in having the McLean orchestra.

CALGARY

CALGARY, ALTA. (Special).—The United Producing Company (Calgary) in sending its attractions to play Eastern cities is reversing the former order in theatrical affairs under which all attractions were started from the East. Their "Charles's Aunt" company, which has been enjoying excellent business in other eastern cities, played the Grand Toronto, week Dec. 11. Opening to a small house, business increased each night and the total for the week was \$4,500. All Toronto papers gave most gratifying notices both as regarding the acting and production. Their "Fox" company plays the same house the latter part of January and their "In Walked Jimmy" the following week. The United Producing Company is the first western Canadian firm to guarantee royalties on all plays they use and is the only Canadian producing company having more than one attraction on the road. They have not yet sent any of their attractions to New York but give them time.

GEORGE FORBES.

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BALTIMORE

The long awaited engagement of "Experience" was inaugurated at Ford's on New Year's afternoon. A huge audience filled Ford's for the opening performance and received the play with every indication of genuine approval.

The welcome which the audience, that literally jammed the Academy to the roof on New Year's and night extended to Raymond Hitchcock, must have caused him a great deal of pleasure. "Betty" is the play. Week Jan. 8, "Her Husband's Wife."

"The Old Homestead" is the attraction at the Auditorium this week, and opened its engagement to a splendid house.

The holiday season brought out the S. R. O. sign at practically every playhouse in town last week. The most interesting event was the performance at the Lyric by Bernhardt, Tuesday, Dec. 26. Her audience was large and at times wildly enthusiastic. "Turn to the Right" has conquered Baltimore. It was presented here last week by the newly organized company which is on its way to Chicago, and scored a tremendous success. "Daddy Long Legs," playing a return visit, scored a greater success than its first visit last season, as an extra matinee was put on for Friday afternoon to meet the demand.

I. B. KENN.

NEW ORLEANS

NEW ORLEANS (Special).—"Sweethearts," one of the best of the lighter class of operas, with Julia Clifford in the principal role, proved a good drawing card at the Tulane, Dec. 24-30.

"Fair and Warner," 31-Jan. 6. Clifford Hippie in "Dream Girl o' Mine," a romantic Irish song play, was the attraction at the Crescent 24-30. The play was satisfactorily put on and seemed to please. Thurston the Great, 31-6.

At the Orpheum an excellent bill was the order of the week 25-31, with the following features: Brice and King, Charlie Howard and company; Lew Madden and company; Hallen and Fuller; Everett's Novelty Circus; Fritz Broch and Sister Leo Zarrel Trio and the Travel Weekly Pictures.

Fair burlesque held the board at the Lyric, 24-30, where an attractive chorus was the principal feature. In the leading moving picture houses the features for week 25-30 were: At the Portola, Bryant Washburn and Nell Craig in "The Breakers"; at the Empire, Audrey Munson in "Purity"; the Globe has Clara Kimball Young in "The Common Law"; the Tudor offers Marguerite Clark in "Snow White"; The Trianon presents "The Little Girl Next Door," and at the Triangle, Beulah Love in "The Heiress at Coffee Dan's" and Frank Keenan in "The Sin Ye Do." J. M. QUINTEAO.

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REPORTS FROM MIRROR CORRESPONDENTS

FALL RIVER

FALL RIVER, Mass. (Special).—Bijou, Dec. 25-26: The Green Family, Havis and Von Kaufmann, Catherine Miller, the final episode of "The Crimson Stain Mystery," Irene Fenwick in a Paramount feature, "A Corner in the Romance," June and Irene Melba, Wilson and Grace, Al St. John in a Keystone Comedy "The Moonshiners," Doris Kenyon and Frank McIntyre in "The Traveling Salesman," Chereenne Minnells, "The Flying Dutchman," William and Seigel, Lella Shaw and company, Kiela Bros. Charlie Chaplin in "The Rink," and Pearl White in "Pearl of the Army," to S. R. O. Academy: Julius Steger in "The Stolen Triumph," Tyrone Power and Kathlyn Williams in "The Sign of the Cross," Doris Kenyon in "The Man Who Stood Still," featuring also Lew Fields; Valaska Surat in "Jealousy," Charlie Chaplin in "The Rink," and Madame Alla Nazimova in the great film drama of the year "War Bride," to large attendance.

The Savoy Theatre, under new management but with a continuation of its old successful Keith vaudeville and high-class picture policy, reopened 25. No better news for theatergoers has been heard in Fall River for many months. Walter L. Bigelow, well known in theatrical circles all over the country, and a Fall River native son, will be manager, and his wide experience and intimate knowledge of the business will enable him to give to Fall River the best that is possible. By arrangements with the Keith Booking Agency, the Savoy will handle all Keith vaudeville, which means the return here of a brand of entertainment that was immensely popular during the early season. The prices will be the popular ones—10 and 20 cents for the daily matinee performances, and 10, 20 and 30 cents in the evening. Opening bill, "The Five Cantsos Royal Chinese Troupe, The Three Musical Misses (late of the Winter Garden company), Hugo Letzens—Finders Keepers, Hans Wilson, and the McNallys in "Mak-lag Good," Billie West in "Hine Waiting Career," and Dorothy Phillips and Lon Chaney in "My Country First," to large attendance.

Feature photoplays is the strong drawing card at the Palace. Lubin feature films and other strong film plays attracted S. R. O., week 25-30, at the Palace. Doris Kenyon, Marguerite Clark in "The Prince and the Pauper," Holmes Travelogue, "In Southern Tyrol," "George Jr. Republic," "How Did You Get That Hat?" "The Settlement," of the same name, "The Peaceful Path of War," Farmer Alfalfa's Watermelon Patch, a Keystone Comedy and "The Other Man," drew large attendance at the Y. M. C. A. Premier: Closed.

American, Lyric, Globe, and Star photoplay theaters are doing well.

J. Fred Miller of this city is manager of the Broadway Players, New York. Doris Kenyon, the film star, appeared in person, 30, at the Academy and Bijou theaters to S. R. O. Coming over from New York in her Overland run-about Miss Kenyon made the trip on time and received a wonderful reception. She made a big hit.

NEW BEDFORD, MASS.

New Bedford, Mass. (Special).—Olympia, Dec. 25-30: Leopore Ulrich in "The Road to Love," Mabel Taliaferro in "The Sunbeam," Marie Doro in "Oliver Twist," The Great Kapell company, The Karesens, Drifting, The Five Belmonts, The Standard Bros., I. O. U., Coy DeTricker, and Powers and Joyce to large attendance.

Orpheum: Murray J. Simons and The Thoroughbred Burlesque company in "The Widow's Wedding Night," and "Fun in a Sanatorium," 25-31, with Louisa Marshall, Millie Lovelace, Gus Glucier, Ed Winter and Vera Belina; a good company; large attendance; Triangle photoplays drew good attendance, 27-30. Clara Kimball Young in the great feature photodrama "The Common Law" drew very large attendance, 25-30, at the Bijou. Felix Martin and the Strand Musical Comedy company have been reengaged, owing to their great success, and presented week 25-30, "All Aboard," "Senator McPhoe," and "Mixed Pickles," to large attendance; a good company and performance at the Strand. Ethel Clayton and Hob Brook Blinn in "Husband and Wife," Theda Bara in "Romeo and Juliet," Charlie Chaplin in "The Rink," and "The Vampires," at Allen's. Marie Empress in "The Chorus Girl" and "Kid," Charles Richmond in "The Hero of Submarine D-2," Fritzie Brunette in "At Pine Ridge," and Helen Holmes in "A Lass of the Lumberlands," at the National, 25-30. Theda Bara in "Romeo and Juliet," Ethel Clayton and Hob Brook Blinn in "Husband and Wife," Billie Burke in "Used to Be a Housewife," Helen Holmes in "A Lass of the Lumberlands," and Charles Richmond in "The Hero of Submarine D-2," all to good attendance, 25-30, at the Colonial.

SCRANTON, PA.

SCRANTON, Pa. (Special).—Academy: Howe's Moving Pictures, Dec. 22, pleased good houses; Cyril Maude in "Grumpy," Dec. 23, delighted capacity business. Poli: The two bills for the holiday week were the best seen here in many a day, with the Darvon Family, the Crossman Entertainers, Chuck Haas, "Needles Fagan," Gertrude Vandye, Sherman De Forrest and company in "A Jay Circus," and others. The photoplays were Lucille Lee Stewart and William Courtney in "The Ninety and Nine," and Theda Bara in "The Vixen." Capacity houses greeted both bills during the entire week. Strand: Marguerite Clark in "Miss George Washington," Dec. 25, 26; Mme. Petrova in "The Black Butterfly," Dec. 27, 28; Clara Kimball Young in "The Rise of Susan," Dec. 29, 30, to capacity houses. The singing of Miss Anna Murray during the holiday week was a big feature and was greatly enjoyed. Majestic: "The Charming Widows" held the boards entire week Dec. 25, to big business.

MACON, GA.

MACON, Ga. (Special).—Grand: "Birth of a Nation," 25-27; "Katinka," 28; "Stop, Look and Listen," Jan. 1. Capitol: "The Ninety and Nine," 25; "A Sister of Sin," 26; "The Stolen Triumph," 27; "Whom the Gods Destroy," 28; "The Common Law," 29; "A Corner in Collectors," 30. Palace: "The Social Buccaneers," 25; "The Road to Love," 26; Theda Bara in "The Vixen," 27; "The Love Hermit," 28; "Oliver Twist," 29; "The Rise of Susan," 30. Princess: Serial and Comic Pictures, 25-30.

CENTRAL PENNA. NOTES

The Victoria Movie Theater at Shamokin, which was completely gutted by the big fire last week will be rebuilt at once by the present owner and manager, L. J. Chamberlin. He has leased the U. A. R. Opera House for their off nights and is running his regular program of Paramount, Triangle and Metro. The theater was taken Dec. 23 and with the exception of the 25th all bookings were cancelled for two weeks. Christmas afternoon and evening at the U. A. R. Theater: Howland and Clifford's "September Morn" played to capacity, the matinee being the best ever in Shamokin for receipts, as well as the best matinee receipts in the theatrical history of eight years of the manager of the company. Chamberlin is also manager and lessee of the Theatrum, running Metro and World films with the "Yellow Menace" as a serial.

The Family Theater (Harry Leitell, mgr.) runs three to four acts of vaudeville and is showing the following serials: "Lass of the Lumberlands" and the sequel to "The Diamond from the Sky."

The Majestic (Hillegas and Tribble, mgrs.) is running serials, "Shielding Shadow" and "Crimson Stain Mystery," and the General, International and Fair.

At Bellefonte, the Scenic Theater has contracted for the Fox Films to run in conjunction with Triangle, Vitaphone, Metro and Paramount, the serial being "The Scarlet Runner." Gray Cartoons, Burton Holmes' Travel and Hearst's Weekly are the specials. "Patria," the new preparedness serial, begins in January.

At Philipsburg, Pa., the building of the New Opera House by Chas. Howland, member of Congress from this district, is completed and the finishing of the inside proceeding rapidly. They hope to have the opening in four to six weeks.

The Garden Theater at Lock Haven (Harry Fredericks, mgr.) has again opened his house to one-night bookings. He will continue pictures on the off nights. (Geo. T. Bush.)

ALBANY, N. Y.

ALBANY, N. Y. (Special).—"Very Good Eddie," which received its premiere at Harmanus Bleecker Hall some months ago, was again seen here Dec. 25-27. Although not presented by the same cast, the players selected gave very acceptable performances and attracted big audiences. The new comedy, "Love o' Mike," under the direction of Miss Marbury and Lee Shubert, won a distinct hit with a large audience, 25. The musical numbers were the strong feature of the offering. Cyril Maude in "Grumpy," 29-30; Lew Fields in his new comedy "Broom Friends," Jan. 1-3; Yale Dramatic Club, 4; "Pom-Pom," featuring Miss Hajoos with Tom McNaughton, 5, 6.

Billy Watson and his Red Trust aggregation of burlesquers provided an entertaining bill at the Empire, 25-30, and drew crowded houses throughout the week.

At Proctor's Grand a splendid vaudeville program was offered week 25-30. The leading acts for the first half were the musical comedy "The Girl from Amsterdam," Ash and Shaw, Mae Curtis, Adelaide Boothby, Cliff Deane Players, Harry Fisher and Co. The last half, Clark Hawaiians, Bill Morrissey, Big City Four, Mason and Murray proved strong drawing cards. The added film feature of the week were Clara Williams in "The Criminal," and Dorothy Gish in "The Children of the Feud."

Vaudeville and screen productions at Proctor's, Leland, and the Majestic did big business. The houses devoted solely to motion picture also reported a tremendous week's business.

GEORGE W. HERRICK.

JERSEY CITY—HOBOKEN

JERSEY CITY (Special).—"The Millionaire's Son and the Shop Girl" at the Majestic, Dec. 25-30, to very good houses. Mr. Blauden as Thomas Gregory played his part in a finished manner; Lola Blair as the shop girl was fine. "Mutt and Jeff's Wedding," Jan. 1-6.

Christmas greetings were plentiful at Keith's, 25-27, when every act went over with a bound, to jammed houses. Flo Irwin and company had a comedy sketch in which she made a personal triumph. "A Gamble of Souls" was the feature picture. Eugene Blair and company, Toby Claude, Hal and Francis, John Dunsmuir, and Mae Marsh in "The Wharf Rat," picture, 25-30.

Bert Weston and Dan Gracy were at the Academy of Music, 25-30, with the "Beauty, Youth and Folly" company, which allied the house at every performance. Good vaudeville also on time. "Hello Girls" company, 1-6.

The Empire, Hoboken, broke all records of that house with the Bowers Burlesquers, 25-30. Billy Foster and Frank Harcourt all the comedy roles and the beauty spot of the bill is filled by Edna Greene, Grace Anderson, Tibby Hart and Myrtle and Paul. Sporting Widows company, 1-6.

All records for attendance were broken at Keith's, Christmas, where one extra performance was given. Manager "Pat" Garyn says the entire receipts of matinee 22, to the Jersey Journal Christmas Fund for the poor of the city. The Elks Lodge took care of 2,200 kiddies, 23, and distributed clothes and food. The minstrel company commences rehearsals 7.

WALTER O. SMITH.

PALESTINE, TEX.

PALESTINE, Tex. (Special).—Temple: Galvins Musical Comedy company, Dec. 18-20, opened with "Little Miss Mixup." Fair house pleased. The second night, the song "Pretty Bessie" was featured. A very good house was pleased very much that the company was asked to repeat the song the third night. The Sultana Musical Comedy company (A. H. Richards, mgr.) played a three nights' stand in Elkhart, Texas, to good business.

STEIN'S
MAKE-UP
NEW YORK

SIOUX CITY

SIOUX CITY, Ia. (Special).—Orpheum (Roy O. Tyler, mgr.): Week Dec. 17. Four days, starting Sunday, La Graciosa, Patricia and Myers. "A Case for Sherlock," Morris Golden, Hollinger and Reynolds. Three days, starting Thursday, Lamont Western Days, McCleods and Tate. Harry Glin, Jarow, Emily Barrell and Ford Hanford. Week 24, La Salle Musical comedy company with a different bill every day. Auditorium (M. W. Jencks, mgr.): 29, 30, "Fair and Warmer," Model (M. Shukin, mgr.): Vandeville, change of bill Sundays and Thursdays.

Moving Pictures—Strand (L. Well Jr., mgr.): Week 24, Wm. S. Hart in "The Devil's Double," Lillian Gish in "The Children Pay," Carlyle Blackwell and Ethel Clayton in "The Madams of Heidem," Royal (L. Well, mgr.): Week 24, Leona Ulrich in "The Road to Love," Anita King and Tom Meehan in "The Star to the Moorah," Marie Doro in "Oliver Twist," Bertha Kalish in "Love and Hate," Piana (St. Elmo Harrison, mgr.): Week 24, Harold Lockwood in "Mr. 44," Conquest of Cannon, Viola Dana in "Gates of Eden," starting Jan. 1 the first episode of "Patricia," in which Mrs. Vernon Castle is featured.

From now on all special features that have been booked by L. Well, who is manager of the Strand and the Strand, are to be played at the Strand. The first special feature that is announced is Clara Kimball Young in "The Foolish Virgin," to be played Jan. 9, 10. Mary Pickford in her second picture is to be shown here three days, starting Jan. 15. MURPH.

ELGIN, ILL.

ELGIN, Ill. (Special).—Manager Newman at the Grand had as a New Year's attraction Peppie and Greenwald's All Girl Revue. "In Old Kentucky," Jan. 3, matinee and night. "The Blow-Out" made a good impression here. 25-27, and filled the Grand at all three performances Christmas. Mrs. J. A. DUMSEA.

RICHMOND, VA.

RICHMOND, Va. (Special).—The opera "Martha" pleased small audiences at the Academy of Music. Christmas matinee and night, and "The Prince of Pilsen" did a very little better Dec. 27 matinee and night. Noel O'Brien and his minstrels Dec. 29, 30 and matinee Dec. 30th. Mme. Sarah Bernhardt at the Academy of Music, Jan. 1 in "Cleopatra." From the Stage to the Field of Honor, and the last act of "Camille."

To be classed among the few notable events of the musical and theatrical season, is the coming appearance of the Boston National Grand Opera company under the management of Max Rabinoff. Booked for one performance at the Academy of Music, Jan. 10, "Madame Butterfly." Of a different class from that usually presented in popular-price houses is "Which One Shall I Marry?" the Bijou's offering for week Dec. 28-30 with matinees Dec. 26-28 and 30. Apart from its inherent merit, the play is well acted by a capable company. New Year's week at the Bijou, with special matinee New Year's Day: Kate Ellmore in the musical comedy "My Aunt from Utah." All of the picture houses are doing capacity business. NEAL AND MCCONNELL.

APPLETON, WIS.

APPLETON, Wis. (Special).—Supreme vaudiville drew fair crowds Dec. 23-25, despite competition of season. The bill was opened with a new serial of "Who's Guilty?" followed by six acts, the feature of which was Monahan and company in a comedy skating novelty. Every act on the bill was out of the ordinary. The local high school offered, 25, a vaudiville bill that was unsurpassed by student amateur (theatricals). The feature act was presented by Jacobson and Peerenboom in a comedy blackface novelty which captivated the audience. Other numbers on the program were: The Musical Maids, instrumentalists, Farrand and Brestrick, comedy singing and dancing. GUSTAVE KIRS.

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DRAMATIC

ADAMS, Maude (Chas. Frohman, Inc.): N.Y.C. Dec. 25—Indef.

ARLISS, George (Klaw and Erlanger and Geo. C. Tyler): Pittsburgh 9—Indef.

ARMS and the Girl (Wm. Harris Jr.): Cin. 1-6.

BEN-HUR (Klaw and Erlanger): N.Y.C. Nov. 8-Jan. 13.

BIRD of Paradise (Oliver Morosco): Salt Lake City 1-6.

BLINDNESS of Youth: Kansas City 1-6.

BOOMERANG, The (David Belasco): Chgo. Nov. 13—Indef.

BROADWAY After Dark (National Producing Co.): Corry Pa. 4, Salamanca N.Y. 5, Emporium Pa. 6, Union N.Y. 8, Johnsonburg Pa. 9, Clearfield 10, Du Bois 11, Barnesboro 12, Johnstown 13, Altoona 15, Lewistown 16, Sunbury 17.

BROADWAY After Dark: Bklyn. 1-6, N.Y.C. 8-20.

CAPTAIN Kidd Jr. (Cohan and Harris): N.Y.C. Nov. 13—Indef.

CHICKATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.

CLARKE, Harry Carson and Margaret Dale (Owen: Empire Theater, Calcutta, India—Indef.

COME Back to Erin: N.Y.C. 1-13.

COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 23—Indef.

DADDY Long Legs (Henry Miller): Bklyn. 1-6.

DALY, Arnold (Henry B. Harris, Est.): N.Y.C. Dec. 5—Indef.

DAUGHTER of Mother Machree (Lester and Bratton): Chgo. 1-6.

DITHICHTSTEIN, Leo (Cohan and Harris): Boston Nov. 27—Indef.

DREAM Girl o' Mine (Clifford Hipple): Birmingham, Ala. 1-6.

ELINORE, Kate: Richmond 1-6.

END of a Perfect Day (Gaskell and MacVitty, Inc.): Aurora Ill. 8-10, Elgin 11-13, Kenosha, Wis. 14, Joliet, Ill. 15-17, La Salle 18.

EMMETT, Grace: Pittsburgh 1-6.

EVERY WOMAN (Henry W. Savage): Laramie, Wyo. 3, Boulder Colo. 4, Greeley 5, Ft. Collins Denver 7-12, Victor 14, Colorado Springs 15, 16, Pueblo 17.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Balto. 1-6.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Portland, Ore. 1-6.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Ft. Smith, Ark. 3.

EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Gest): Ft. Worth, Tex. 8, 9, Dallas 10-13, Austin 15, 16, San Antonio 17-20.

FAIR and Warmer (Selwyn and Co.): Chgo. 7—Indef.

FAIR and Warmer (Selwyn and Co.): N.Y.C. 1-6.

FERGUSON, Hsie (Klaw and Erlanger): N.Y.C. Dec. 25—Indef.

FISKE, Mrs. (Corey and Ritter): Phila. Dec. 25-Jan. 20.

FOR the Man She Loved: Buffalo 1-6.

FRECKLES (Eastern, B'way Amuse. Co.): Cin. 1-6.

GAMBLERS All (Percy Burton and Messrs. Shubert): N.Y.C. 1—Indef.

GEORGE, Grace: Boston, 1—Indef.

GETTING Married (Wm. F. Versham): N.Y.C. Nov. 6—Indef.

GIRL He Couldn't Buy (Arthur C. Alston): Omaha 1-6.

GIRL Without a Chance (Robert Sherman): N.Y.C. Dec. 25-Jan. 6.

GOOD Gracious Annabelle (Arthur Hopkins): N.Y.C. Oct. 31—Indef.

GIRL Without a Chance (Eastern: Robert Sherman): Pomroy O. 3, Gallinolis 4, Huntington, W. Va. 5, Lancaster, O. 6.

GIRL Without a Chance (Western: Robert Sherman): Joliet, Ill. 3, Monticello 5, Altoona 6.

HER Husband's Wife (Henry Miller): N.Y.C. 8—Indef.

HIT the Trail (A. H. Woods): Chgo. Dec. 24—Indef.

HIT the Trail Holiday (Cohan and Harris): Chgo. Dec. 24—Indef.

HOBBSON'S Choice: Kansas City Dec. 25-Jan. 6, St. Louis 8-13, Cin. 14-20.

HODGE, William (Lee Shubert): Chgo. Dec. 23—Indef.

HOUSE of Temptation (Paul E. Benedict): Nashville 1-6.

HOUSE of Glass (Cohan and Harris): Rochester, N. Y. 4-6.

HOUSE of Glass (Western: Cohan and Harris): Galveston, Tex. 2-6, Austin 4, San Antonio 5-7, Dallas 8-9, Paris 10, Sherman 11, Ardmore, Okla. 12, McAlester 13, Oklahoma City 14, Tulsa 15, Muskogee 17, 18.

HOW Hearts and Homes Are Broken: Indianapolis 1-6.

IN for the Night (Empire Producing Co.): N.Y.C. 8—Indef.

IRVING Place Theater Co.: N.Y.C. Sept. 26—Indef.

JERRY: Phila. 1-6.

JUST a Woman (Messrs. Shubert): Columbus, O. 1-6.

JUSTICE (John D. Williams): Buffalo 1-6.

LITTLE Peggy O'Moore (National Producing Co.): Idaho Falls, Ida. 3, Rexburg 4, Ashton 5, St. Anthony 6, American Falls 8, Oakley 9, Twin Falls 10, Huhl 11, Burley 12, Downey 13, Logan 14, 15.

LITTLE Women (Wm. A. Brady): N.Y.C. Dec. 18—Indef.

LITTLE Girl That God Forgot: Cleveland 1-6.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—Indef.

MANTELL, Robert (Wm. A. Brady): Washington 8-13.

MAUDE, Cyril (Theo. W. Harris): N.Y.C. 1-6.

MERRY Wives of Windsor (Silvio Helt): N.Y.C. 8—Indef.

MILE-a-Minute Kendall (Oliver Morosco): N.Y.C. Nov. 28—Indef.

MILLONAIRES Son and the Shop Girl: Paterson, N. J. 1-6.

MISSION Play: Chgo. Dec. 25—Indef.

MY Mother's Rosary (Ed. Rowland): Bklyn. 1-6.

NOTHING But the Truth (H. H. Frasse): N.Y.C. Sept. 14—Indef.

OLD Homestead: Balto. 1-6.

OLD Lady 31 (Lee Kneel): N.Y.C. Oct. 30—Indef.

OTHER Man's Wife (Gaskell and MacVitty, Inc.): N.Y.C. 1-6.

PATTON, W. B. (Frank B. Smith): Farmington, Ia. 3, Bloomfield 4, Mt. Pleasant 5, Muscatine 6, Burlington 7, Pedro the Italian: Worcester, Mass. 1-6.

PEG o' My Heart (Oliver Morosco): Boston Dec. 18-Jan. 6.

PIERROT the Frolic (Winthrop Ames and Walter Knight): N.Y.C. Sept. 8—Indef.

POLLYANNA (Jos. Brooks and Geo. C. Tyler): Boston Dec. 25—Indef.

PORTMANTEAU Theater Co. (Stuart Walker): N.Y.C. Nov. 27—Indef.

POTASH and Perimeter in Society (A. H. Woods): Cleveland 1-6.

ROBSON, May: Bloomington, Ill. 2, Peoria 4, Elgin 5, Rockford 6, Janesville, Wis. 8, Racine 9, Oshkosh 10, Kenosha 11, Saraboo 12, Madison 13.

SEAMONDA (Julia Arthur): N.Y.C. 1—Indef.

SEVEN Chances (David Belasco): Phila. Dec. 25-Jan. 6.

SHEPHERD of the Hills (Gaskell and MacVitty, Inc.): Paris, Tenn. 3, Paducah, Ky. 6, Sullivan, Ill. 8, Fairbury 9, La Salle 10, Peoria 11, Ottawa 12, Kankakee 13.

SKINNER, Otis (Chas. Frohman, Inc.): Boston Dec. 11—Indef.

SOUTHERN, E. H. (Messrs. Shubert): Chgo. Dec. 18-Jan. 6.

STALL, Rose (Chas. Frohman, Inc.): Nashville, Tenn. 3.

STARR, Frances (David Belasco): N.Y.C. Dec. 21—Indef.

SUNNY South (J. C. Rockwell): Vicksburg, Mich. 4, Casopolis 5, Niles 6, Harvard, Ill. 8, Evansville, Wis. 9, Edgerton 10, Stoughton 11, Elkhorn 12, Broadhead 13, Shullsburg 15, Plattville 17.

TAYLOR Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—Indef.

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THAT Other Woman: Detroit

1-8, Chgo. 8-13.

THELMA (Lee Orland): Mo-

rency, Mich. 4, Hudson 5,

Hillsdale 6, Marshall 7, Union

City 8, Algon 9.

13TH Chair (Wm. Harris):

N.Y.C. Nov. 20—Indef.

THREE, Sir Herbert: St. Louis

1-8.

TREASURE Island (Chas. Hop-

kins): N.Y.C. Oct. 21—In-

def.

TURN to the Right (Winchell

Smith and John Golden):

Washington 1-8.

TURN to the Right (Winchell

Smith and John Golden): N.

Y.C. Aug. 17—Indef.

TWIN Beds (A. S. Stern and

Co.): Oakland, Cal. 1-8.

FRisco 7-15.

TWIN Beds (Special A. S.

Stern): Grand Rapids, Mich.

1-8.

UNCHASTENED Woman (Oliver

Morocco): Boston 2—In-

def.

UPSTAIRS and DOWN (Oliver

Morocco): N.Y.C. Sept. 25—

Indef.

WARFIELD, David (David Be-

lasco): N.Y.C. Oct. 10—In-

def.

WASHINGTON Square Players:

Chgo. Dec. 18—Indef.

WASHINGTON Square Players:

N.Y.C. Aug. 30—Indef.

WHICH One Shall I Marry?

(Howard and Howard, Inc.):

Washington 1-8, Balto. 8-13,

Phila. 15-20.

YELLOW Jacket: Nov. 9—In-

def.

WELCH, Joe: Chgo. 1-8, In-

dianapolis 8-13.

PERMANENT STOCK

ANDERSON, Ind.: Crystal.

BALTO.: Colonial.

BAY CITY, Mich.: Grotto.

BOSTON: Jewett.

BOSTON: Coppy.

BRIDGEPORT, Conn.: Lyric.

BROOKLYN, Mass.: Hathaway.

BROOKLYN, Mass.: Hathaway.

COLUMBUS, O.: Southern.

DENVER: Denham.

DES MOINES, Ia.: Princess.

ELMIRA, N. Y.: Mount.

EVANSTON, Ind.: Majestic.

EVERETT, Wash.: Broadway.

FAIRMONT, W. Va.: Hipp.

FARGO, N. D.: Orpheum.

FT. WAYNE, Ind.: Temple.

HALIFAX, N. S.: Academy.

HAVENHILL, Mass.: Acad-

emy.

HUTCHINSON, Kan.: Home.

JACKSON, Mo.: Empress.

KANSAS CITY: Willis Wood.

LANCASTER, Pa.: Fulton.

LANSING, Mich.: Gladner.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Burbank.

LOS ANGELES: Burbank.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MANCHESTER, N. H.: Park.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

NEW BEDFORD, Mass.: New

Bedford.

NEW BRITAIN, Conn.: Ly-

ceum.

NEW HAVEN, Conn.: Hypo-

theat.

NEW LONDON, Conn.: Play-

house.

NEW YORK CITY: Elmore.

NEW YORK CITY: Lafayette.

NEW YORK CITY: Spooner.

NORTHAMPTON, Mass.: Acad-

emy.

OAKLAND, Cal.: Playhouse.

OKLAHOMA CITY, Okla.:

Overholser.

PASADENA, Cal.: Savoy.

PATERSON, N. J.: Empire.

PHILADELPHIA: Knicker-

bocker.

PHOENIX, Ariz.: Elks.

PITTSBURGH: Empire.

PORTLAND, Ore.: Baker.

QUINCY, Ill.: Opera House.

READING, Pa.: Orpheum.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Alcazar.

SAN FRANCISCO: Wilkes.

SEATTLE: Orpheum.

SHABO, Pa.: Morgan-Grand.

SILOUX CITY, Ia.: Grand Opera

House.

SILOUX CITY, Ia.: Princess.

SOMERVILLE, Mass.: Somer-

ville.

SPOKANE, American.

SPRINGFIELD, Mo.: Jeff-

erson.

ST. JOSEPH, Mo.: Tootie.

ST. LOUIS: Park.

ST. LOUIS: Players.

ST. PAUL: Shubert.

UNION HILL, N. J.: Hudson.

WALTHAM, Mass.: Scenic.

WICHITA, Kan.: Crawford.

WILKES-BARRE, Pa.: Nesbit.

WINNIPEG, Can.: Winnipeg.

YONKERS, N. Y.: Warburton.

TRAVELING STOCK

WIGHT Brothers Theater Co.:

Lyons, Neb. 1-8.

OPERA AND MUSIC

ABARBANEL, Lina (John

Corti): Bklyn. 1-8.

ALONE At Last (Messrs. Shu-

bert): Pittsburgh 1-8.

Big Show (Chas. Dillingham):

N.Y.C. Aug. 31—Indef.

BLUE Paradise (Messrs. Shu-

bert): Phila. Dec. 25—Indef.

BLUE Paradise (Messrs. Shu-

bert): Phila. Dec. 25—Indef.

BOSTON National Grand Opera

Co.: Boston 1-8.

BRINGING UP Father in Poli-

tics (Gus Hill): Boston 1-8.

BRINGING UP Father in Poli-

tics (Gus Hill): Boston 1-8.

City 8-13, Chgo. 25-30.

CHATELAIN, Chas. Dilling-

ham and Florence Ziegfeld:

N.Y.C. Nov. 6—Indef.

COHAN Revue 1916 (Cohan and

Harris): Phila. Dec. 25-Jan.

20.

CANARY Cottage (Oliver Mo-

rocco): Toronto 1-8, Boston

8—Indef.

FLORA Bella (Co. 2, John

Corti): Springfield, Mass. 1-3.

FIRELAW, Lew (Messrs. Shu-

bert): Albany, N. Y. 1-3.

GO To It (F. Ray Comstock

and Wm. Elliott): Chgo. Nov.

26—Indef.

GUS Hill's Follies: Toledo 1-

8, Detroit 8-13.

ELTING, Julian (A. H.

Wood): Bklyn. 1-8, N.Y.C.

8-13.

HAVE a Heart (Henry W. Sav-

ary): N.Y.C. 6—Indef.

HEARST of Erin (Joe Weber):

Cleveland 1-8.

HELD, Anna (Messrs. Shu-

bert): N.Y.C. Nov. 20—Indef.

HER Soldier Boy (Messrs. Shu-

bert): N.Y.C. Dec. 8—Indef.

HIP-HIP Hokey (Chas. Dil-

lingham): St. Louis 1-8.

HITCHCOCK, Raymond (Chas.

Dillingham): Balto. 1-8.

KATINKA (Arthur Hammer-

stein): Indianapolis 1-8.

MEN

Abbe, Charles, Sam J. Adams,

Mr. and Mrs. Arling Alene,

Oliver Alger, Harry Andrews,

John Atkinson, Carl Anthony,

Alonzo Arnold, William At-

kinson.

Bacus, Orrin, Stewart Baird,

Walter Baldwin, William Benna,

Earle Y. Booth, Robert Brower,

Albert Brown, Orrin T. Burke,

Carleton, Henry, Fred Car-

melio, W. Francis Clark, George

M. Clark, Harry Colman, Wal-

ter Connely, George W. Connor,

KATINKA (Arthur Hammer-

stein): Chgo. Nov. 20—Indef.

LITTLE Cafe (Philip H. Ni-

veau): Frankfurt, Ky. 3, Lex-

ington 4, Knoxville, Tenn. 5,

Asheville, N. C. 6, Greenville,

S. C. 7, Charlotte, N. C. 8,

Salisbury 9, Greensboro 11,

Durham 12, Petersburg, Va.

13, Newport News 16, Nor-

folk 16, 17, Richmond 18.

MAID to Order (Castle Pro-

ducing Co.): Alton, S. C. 3,

Camden 4, Lexington 5,

Charleston 6.

MISS Springtime (Klaw and

Waller): N.Y.C. Sept. 25—

Indef.

MONTGOMERY and Stone

(Chas. Dillingham): Boston

Dec. 25-Jan. 6, Cleveland

8-13.

MUTT and Jeff's Wedding (Joe

Pettingill): Jersey City, N. J.

1-8, Paterson 8-13.

MUTT and Jeff's Wedding:

Louisville 1-8, Nashville 8-13.

ONLY Girl (Joe Weber): To-

ronto 1-8.</



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

NOW that the holiday season with its attendant merrymaking is past, let us settle ourselves to the work that lies ahead in this New Year. Much is to be done in the motion picture field; much that requires thought and attention and hard work. The films must advance during 1917 as greatly as they have done in the year just gone. With the increasing popularity and importance of this form of entertainment comes the demand for greater effort, in every department.

There must be better motion pictures. Considering some of the productions that have been made of recent months, it is hard to say how they could be improved upon, but that they will be is as certain as that the sun will continue to rise.

Even now there are undercurrents which indicate the trend which may be taken in the advancement of the artistic side of the making of pictures. It is entirely probable that during this year the perfection of the color process will be accomplished. It is also possible, though hardly as probable, that real "talking" pictures will be developed.

Whether or not the "story" is the actual function of motion pictures, it is certain that better stories will make better pictures. Therefore it behooves producers to turn their attention with even greater vigor to this feature. The weakness of the "story" has been one of the favorite weapons of the severest critics of the films. If this is a vulnerable spot, it should be covered.

It seems hardly probable that the best photography and lighting accomplished in 1916 can be improved upon. But some companies are lacking in this respect and should remedy the fault. There is no excuse for either bad photography or bad lighting in these days.

There are actors for the screen who offend, but they are really in the minority. How could it be otherwise when the world's greatest artists in dramatic expression are being recruited to the pictures daily? Those who are failing to give satisfactory performances should pattern by others who are doing artistic work.

There will be improvements in distribution methods in the months to come; adjustments, concentrations of effort; new alignments will be effected.

The exhibitor, an all important element in the industry, will be given even greater consideration. The producers have already, almost without exception, demonstrated their wish to aid the showman in every possible way. And the exhibitor is growing daily more watchful of every opportunity to improve his methods and advance the tone of his theater.

It is to be an era of co-operation. It must be so, because only by co-operation can the efforts of inimical forces to retard or injure the business be successfully opposed.

1917 is started on its way—let us make it a record year, by all "pulling together" with the slogan "better pictures" ever in our minds!

"Virtually everything in life is good photoplay material, provided one gets the proper angle on it."
—C. Gardner Sullivan.

THE MIRROR's annual number will be the issue dated Jan. 20. There is a reason for this. The publishers of almost every other periodical evidently consider it good policy to put out a big number in the midst of the holiday season, but there is a serious question as to the virtue of this idea. People are busy around Christmas and New Year's, buy-

ing presents, dining on turkey, celebrating the exit of the old and the advent of the new year. Magazines are glanced at, tossed aside for later reading—and forgotten. Much effort goes to waste. THE MIRROR has preferred to wait until the "smoke of battle" cleared away. Its annual number will be a dignified, sane, carefully edited, and valuable issue. It will contain good, solid information; not a mass of material bundled together in a hurry so as to be published in a festival season. It will come at a time when readers will have the leisure to enjoy its contents thoroughly and without undue haste.

"To-day is not yesterday; we ourselves change; how can our Works and Thoughts, if they are always to be the fittest, continue always the same?"—Carlyle.

THE MIRROR is not so blinded to the possible weakness, not to say viciousness, of mankind to deny the possibility that there may be a few exhibitors in New York who exhibit objectionable films. But when Canon W. S. Chase, Episcopal rector, arises, according to a recent quotation in the New York World, to declare that, in his opinion, "motion pictures being shown in New York City on Sunday do more harm than the illegally open saloons," it is impossible to withhold a protest. Surely the reverend gentleman is indulging in generalities and is blinded by his prejudice, otherwise he would be more specific. It is beyond the limits of possibility that the pictures shown in New York on Sunday or any other day, are in their entirety, or even for the larger part, injurious. It is a fair example of a recrudescence to the methods of the days of religious intolerance—if indeed it be not

a conscious revival thereof—which permits a man in holy orders to exercise his personal influence over his parishioners and the general public by speaking in so manifestly unfair a manner.

THE MIRROR believes it entirely possible that there are offensive pictures being shown. It has invariably made it a practice to condemn the manufacture and distribution of such films, and will continue to do so. But it feels entirely safe in denying that all or any considerable number of the pictures shown on Sunday or on any day of the week, here or elsewhere, are detrimental to the morals of the public—such being the implied contention of the rector. THE MIRROR would be glad to have Canon Chase point out some of the pictures he considers more dangerous than whiskey. Perhaps he is warped in his judgment, or insufficiently alive to the wisdom of Britain's motto, handed down from that chivalrous monarch, the third Edward—"Honi soit qui mal y pense."

This much is certain: If the quotation is accurate such general and therefore unfair attacks upon the motion pictures are unworthy of a man holding the high office of Canon Chase. THE MIRROR would be the first to condemn the manufacturer or exhibitor responsible for the making or showing of indecent pictures and will welcome names and proofs of such derelictions. But it refuses, and cautions its readers to refuse, to regard as worthy of consideration ill-advised asseverations in regard to the motion pictures as exemplified by the statement attributed to Canon Chase.

"Screen acting should be nature herself."—Albert Capellani.

Some weeks ago we mentioned the complaint of one "J. J." in the SWN that there is a lack of good screen comedy. In this connection we are informed by the Selig Polyscope Company that the Hoyt farces, some of them at least, and the translation of which to the screen was urged by the SWN's correspondent, have been produced by Selig in the last year or so. Among these were "A Texas Steer," "A Black Sheep" and "A Milk White Flag." We knew that Hoyt had been placed on the screen, but at the time could not recall when or by whom. We hope this information may prove interesting to "J. J."

ADAM HULL SHIRE.



YES, THIS IS MARIE DORO,
As a Newgirl in "Lost and Won"—Lasky-Paramount.



HOUSE PETERS AND MYRTLE STEDMAN,
In "Happiness of Three Women"—Morosco-Paramount.

GOLDWYN CO. ENGAGES RALPH INCE AS DIRECTOR

Will Begin Work Shortly on His First Picture

Goldwyn Pictures has engaged Ralph W. Ince, one of the best known directors, formerly with Selznick and Vitagraph, and he will begin work very soon on the first production of the new company. Mr. Ince has directed many successes in his career.

Nation-wide comment and interest have been aroused by the entry into motion picture production of Arthur Hopkins as a partner in the Goldwyn Pictures Corporation. The other partners in this \$3,000,000 film alliance are Samuel Goldfish, Edgar and Archibald Selwyn, Margaret Mayo and Crosby Gaige.

Like the producing firm of Selwyn and Company, Arthur Hopkins has a distinctive record in theatrical and vaudeville management. He is also looked to for novel screen developments for Goldwyn Pictures.

Here is a picture chronology of Mac Marsh, the Goldwyn Pictures star, for the benefit of those ardent movie fans who like to keep close track of the roles their screen favorites have played.

While many of her pictures are not listed here, and likewise, many of her smaller and earlier "bits" in the various Griffith masterpieces are being ignored, the pictures on which her fame rests may be said to be the following:

"Man's Genesis," "A Temporary Ruse," "The Sands of Dee," "Judith of Bethulia," "A Child of the Paris Streets," "The Escape," "The Wild Girl of the Sierras," "Hoodoo Ann," "The Marriage of Molly," "The Little Liar," "The Wharf Rat," "The Birth of a Nation," "Intolerance."

FINISHES VIGNOLA PICTURE

Joe. Kaufman Completes "Great Expectations" While Confere is Ill

The Famous Players adaptation of Charles Dickens' novel, "Great Expectations," in which Louise Huff and Jack Pickford are co-starred, presents an unusual circumstance in motion picture history in that the few last scenes were completed by Director Joseph Kaufman after Robert G. Vignola, the director in charge of the production, was taken suddenly ill. Learning that Vignola was regarding his own recovery because of the fact that he was worrying over the unfinished portion of his picture, Kaufman went to his confere's home and offered to complete the picture for him as he had just finished his own production, "The Traveling Salesman," in which Frank McIntyre starred.

Delighted at the suggestion, Vignola readily accepted it and then outlined to Kaufman what he had planned to do with the unfinished scenes. Kaufman thereupon gathered Louise Huff, Jack Pickford, Frank Losee and the rest of the cast about him and explained that he was going to do everything in his power to complete the scenes in the style which Vignola had instilled into picture.



CHARLES CLARY.

In his seven years of screen work, Charles Clary has played no bigger role than that of "La Tremouille" in the Lasky Company's big "Joan of Arc" feature. Always considered an accomplished actor, Mr. Clary has made of this characterization one of particular finesse. Though a contracted Fox Company asset at the present time, it is safe to say that the character of "La Tremouille" will be the one that will most distinguish him in the minds of the industry and film public.



MME. OLGA PETROVA.
Now a Lasky Star.

(C) White, N. Y.

IMPORTANT PLAYS FOR MISS ILLINGTON

Lasky's Latest Acquisition Will Have Splendid Vehicles in the Films

After "The Inner Shrine," by Basil King, which will be Margaret Illington's first vehicle as a film star for Lasky, will follow numerous important productions, the first to be a picture to be especially written for her by Charles Kenyon, author of "Kindling," in which she made a legitimate success.

The engagement by Jesse L. Lasky of Margaret Illington under a long-term contract is of special interest because of the fact that it follows so closely upon the news that Mme. Olga Petrova had joined the Lasky forces.

Margaret Illington is one of those very few stage stars who have resisted the steady pressure of motion pictures and its many inducements. By her superb display of histrionic genius in some of the greatest

of recent stage successes, Miss Illington has risen to a position among the foremost stage stars of the day.

Miss Illington departs for the Lasky studio in Hollywood in the middle of January and arrangements have already been completed whereby she will occupy the same bungalow which housed Geraldine Farrar during her stay in California.

"There is a very significant fact in connection with the recent engagement of Mme. Petrova, and the present decision of Margaret Illington to become a permanent photoplay star," declared Mr. Lasky with reference to the announcement. "That is the fact that the Famous Players-Lasky Corporation intends to concentrate its attentions upon the strengthening of the Paramount Program."

SPECIAL PLANS FOR GAIL KANE

American Mutual Arranging Vehicles to Suit the Talents of Its Latest Star

Plans for the starring of Gail Kane by American-Mutual are being perfected rapidly.

"Special preparations for the coming of Miss Kane were begun on telegraphic instruction to Santa Barbara," said Mr. Hutchinson. "We are selecting for Miss Kane dramatic vehicles of the type which have constituted her greatest successes. Also our whole staff is devoting its efforts toward the selection of the proper supporting casts for each of the Kane productions."

The selection of the supporting cast is being given unusual attention, with an eye on both the New York and the West Coast fields.

The contract and all formal legal agreements were closed Friday, Dec. 23, by the signature of Samuel Sheffield Hutchinson, president of the American Film Company, in Chicago—thus ending long negotiations which were opened through the Mutual's New York office. Further announcement of Miss Kane's pictures is soon to be made.

"PRIDE" FROM McCLURE

Second of "Seven Deadly Sins" Features Holbrook Blinn

Complete details regarding "Pride," second release in "Seven Deadly Sins" series, and featuring Holbrook Blinn, are announced by McClure Pictures. The picture is distributed by Triangle and is in five reels.

Mr. Blinn, the star, is supported by Shirley Mason, George Le Guere, Helen Strickland and Guido Colucci. This drama is said to be an exciting story, wielding a sharp sword upon persons who take themselves too seriously.

Mr. Blinn is one of the most notable stars on the stage, famous for his work on the speaking stage and in the films.

Richard Ridgely was the director of "Pride" and George Lane the photographer.

AMERICAN EXPANDING

Company Enlarging Activities—Reorganization Effected

With five producing companies, each headed by a star of national reputation, and with a special organization with which it is planned to create super-features of five reels or more, the American Film Company soon will enter into an advanced state of organization.

These enlargements of American activities are the direct result of the recent visit of S. S. Hutchinson, president of the company, to the studio at Santa Barbara, California. Foreseeing the need of even better productions in line with the Mutual policy of superior films, Mr. Hutchinson effected a radical reorganization which will keep American photoplays to the forefront.

PUBLIC WOULD SOON DECIDE SUNDAY CLOSING

So Asserts Walter E. Greene, President of Arcraft

Commenting on the question of the closing of motion picture theaters on Sundays, Walter E. Greene, president of the Arcraft Pictures Corporation, handling Mary Pickford and George M. Cohan productions, said: "The photoplay is one of the few forms of Sunday entertainment left to the public. Aside from the fact that it is in many cases the very backbone of the exhibitor's success and looking at it purely from the standpoint of the public, it is a difficult matter to believe that the vast army of this State's population, as represented by the devotees of the Sunday motion picture entertainment, would be in accord with the Sunday-closing law."

"In New York city, for instance, many thousands of persons are disappointed each Sunday evening because of their inability to gain admittance to the crowded photoplay theaters. That many more theaters could play to crowded houses on this day needs little observation. One has but to view the long lines of patient waiters in front of the film theaters to get an idea of the popularity of this form of Sunday entertainment. Not only do these Sunday shows entertain, but as a rule they also educate."

"It is hardly necessary for me to go into the matter of the educational value of the screen as evidenced in the average photoplay, to say nothing of the scenic films and news events which are placed before the eyes of the patron of the motion picture theater."

"As far as New York city is concerned, if it were left entirely and exclusively to the public to decide for all time whether or not there were to be Sunday motion pictures, the exhibitor would have no cause for worry on this score."

GAUMONT TO HANDLE WORLD PICTURES IN BRITAIN

Arrangements Completed for Invasion of Foreign Market

Under its newly adopted policy of extending its service, World Film Corporation has just concluded arrangements with the Gaumont Company of London for the distribution of Brady-made picture plays throughout Great Britain.

The direct London headquarters for World-Brady pictures will be found in the premises on Water Street formerly occupied by the Edison Company.

This is the first time the World Company has seriously considered the invasion of the foreign market, mainly on account of the greatly disturbed situation produced by the war, holding out little encouragement for the importation of film plays from any quarter.

But recent representations made to the World-Brady interests were to the effect that this very condition of disturbance had so influenced the European-made pictures themselves as to develop a market for superior material from this country.

BENEFIT FOR LEAGUE

The entire proceeds of the performance of "Intolerance" on Friday, Dec. 29, were donated by D. W. Griffith to the Crittenden League. The league for the last three years has been a valuable aid to the District Attorney's office in "white slave" cases.



MAE MARSH.
Star in Goldwyn Pictures.

National.



MARY MILES MINTER,
in "Innocence of Izette," Mutual Photoplay by Bessie Bonici.

ARTHUR JAMES PRESENTS "ONE OF MANY"

Metro-Columbia Feature Is Maiden Effort of Publicity Director as a Producer

Arthur James, Producer! Added to his numerous activities in the film field, he will merit this title with the release on Feb. 12 by Metro of the Columbia picture "One of Many," a five-part drama, written and directed by W. Christy Cabanne. Mr. James is head of the scenario, publicity and advertising departments of Metro. He has chosen "One of Many" for his initial offering because he believes in it not only as a great picture, representative of the best work being done in the screen world, but also as one which really teaches a great moral lesson.

His claim for it is that it presents a real story, in itself, not dependent on photographic beauties to give it attractiveness, although it has been photographed with great skill.

Frances Nelson, the star of the Arthur James production, "One of Many" is at the height of her power.

To support Miss Nelson in this essentially human drama, a strong cast has been chosen. Niles Welch, one of the most gifted young leading men known to motion picture patrons, plays opposite the star.

LOUISE HUFF GOES TO CALIFORNIA

Will Be Followed by Jack Pickford and They Will Co-Star in "Freckles" for Famous

Dainty Louise Huff, Famous Players star, has turned her back on little old New York and departed for Hollywood, Cal., where she will remain at the Lasky studios for several months.

The transfer of Miss Huff to the Lasky

studios is in accordance with the announced plan to send Paramount stars to any studio of the producing companies that artistic purpose or producing exigencies may require, and follows shortly the arrival of Thomas Meighan, Lasky player, at the Famous Players studio.

The immediate object of Miss Huff's departure is the fact that she is soon to co-star with Jack Pickford in an adaptation of Gene Stratton Porter's celebrated novel and play, "Freckles," the Western atmosphere of which demands a typical California setting. Jack Pickford will follow Miss Huff West in a very short time.

AN UNUSUAL WORLD PICTURE

"The Man Who Forgot," the newest of World pictures Brady-made, carries an unusual story with a psychological background and a large number of novel and striking complications. The play, directed by Emile Chautard, had its origin in a novel by James Hay, Jr., occupying a position well up among the "best sellers" of its time.

It was for the final scenes in this World-Brady picture that many Washington clergymen on a recent Sunday urged their congregations to participate before the camera, with the result that some 5,000 church members assembled for the parade, the meeting on the steps of the Capitol and the subsequent rush upon the Senate Chamber—said to be an altogether remarkable episode.

Just as soon as Jack Vosburgh, who is playing the "heavy" in the William Russell feature, "A Son of Battle," arrived at the studio this week, he was under fire of a battery of questioners who remarked the similarity of his name to that of Al Vosburgh, formerly an American actor. They are no relation to each other, the new player said.

INTERNATIONAL PICTURES TO BE RELEASED THROUGH PATHE EXCHANGE

Arrangement Effective January 1; News Reels to be Consolidated; Patria Postponed

Pathe Exchange, Inc., and the International Film Service, Inc., have concluded an agreement which became effective Jan. 1, whereby all of the pictures of the International, including serials, features, cartoons and the Hearst International News Pictorial, will be released through the Pathe Exchange, Inc.

The agreement was concluded by Edward A. MacManus, general manager of the International, and J. A. Berst, vice-president and general manager of Pathe.

One of the most important features in connection with the new arrangement will be the consolidation of the two new reels—the Pathe News and the Hearst International News Pictorial. In future the combined news reel will be known as the Hearst-Pathe News. It will be issued twice weekly beginning Jan. 10.

The consolidation will also have an important bearing upon "Patria," the International's photoplay serial supreme, in which is featured Mrs. Vernon Castle, the best known woman in America. It was the original intention of the International to issue this great patriotic serial on Jan. 1 as a New Year's present to the nation. With the deal pending with Pathe, William Randolph Hearst recommended the postponement of the release date of "Patria" until the consummation of the consolidation. Accordingly, it has been decided that the serial, all episodes of which are practically completed, will be released on Jan. 14 through Pathe.

The Pathe exchanges will also start to release on Jan. 10 the International unsurpassed cartoon series. This includes the original "Katzenjammer Kids," "Jerry on the Job," "Bringing Up Father," "Krazy Kat," and the cartoons in addition to those of Walt Hoban, George Herriman, and George McManus, of Fred Oppen, Tad, Jimmy Swinnerton, Tom Powers, and others.

Great satisfaction was expressed by the principals in the consolidation over its successful consummation. Immediately upon its completion, J. A. Berst sent a telegram to William Randolph Hearst, who is spending the holidays in California, in which he said:

"I foresee an era of unusual prosperity in this move, which will work for the best interest of all concerned and by eliminating a certain amount of the waste of competition through co-operation advance by that much the interests of all exhibitors."

E. A. MacManus, general manager of the International, has been devoting most of his attention during the past month to the completion of the transaction.

"The arrangement just entered into," said Mr. MacManus, "will mark an epoch in the motion picture business. Pathe pictures, plus Hearst publicity and promotion, will form the strongest combination ever effected in motion pictures and will make their product the most sought for in the industry."

"All of the serials released on Pathe's \$5,000,000 program, together with those of the International, will be fully exploited in the Hearst publications."

"In addition, there will be enormous advertising campaigns in newspapers that have been exploiting Pathe and International pictures for the past three years."

"The advantage of this alliance between the Hearst and Pathe interests are manifold," said Mr. Berst. "Pathe pictures, plus Hearst publicity, will be an unbeatable combination."

"For months Pathe has been building the finest exchange organization in the industry. Now this organization will be further strengthened by the addition of the best men of the International exchanges. The best office in each city will be retained and the other exchanges closed."

C. B. Seelye, business manager of Pathe,



"PEARL OF THE ARMY,"
Pathe.

sent the news to his managers as a New Year's message. He pointed out that the strength of Pathe's program and the addition of the International releases and the Hearst publicity means that all Pathe managers and salesmen will earn more under the profit-sharing management now in effect.

INTEREST IN "FANTOMAS"

Despite the fact that the Gaumont Company has nearly finished releasing "The Vampires," the Mutual Film Corporation—through which the daring French photoplay is distributed—is still ordering extra prints. Another gratifying evidence of the great popularity of cleanly sensational pictures of this character is the renewed interest being taken by exhibitors in "Fantomax." The latter photoplay was released in five chapters by Gaumont through Mutual, and was used by many as an introduction to "The Vampires." A great number who did not book "Fantomax" at that time are now using it to follow up the sensational adventures of the arch criminals of Paris.



(C) Harrison, S. P. and L. A.
MILFRED HARRIS,
Triangle-Fine Arts.



MAX LINDER'S FIRST COMEDY.
(Essanay.)



FRANCIS X. BUSHMAN AND BEVERLY BAYNE,
In "The Great Secret"—Metro Serial.

LOEW BOOKS "SECRET KINGDOM"

Vitagraph Serial to be Exhibited in All His Twenty-four Theaters

After a screen examination of Vitagraph's new fifteen-episode serial of adventure, "The Secret Kingdom," Marcus Loew has booked this new continued photoplay in all his 24 houses with solid bookings or 64 days for every episode.

This is said to be the largest and heaviest booking order ever entered for a serial, even by Mr. Loew.

In addition to booking "The Secret Kingdom" sold in all his Greater New York theaters, Mr. Loew has leased it for his Newark, Hoboken, and New Rochelle houses.

As an advance advertising campaign on "The Secret Kingdom"—which began its Loew theater run on Jan. 5 in the New York—Mr. Loew will distribute more than half a million post-cards, two pages of which

will be devoted solely to "The Secret Kingdom." In addition, Mr. Loew will use his large electric theater signs to let the people know he is running this Greater Vitagraph production, and in Brooklyn alone 200 bill-posting stands will be used by Mr. Loew on "The Secret Kingdom."

The Loew management was very enthusiastic in its praise of the work of Dorothy Kelly, Charles Richman, Arline Pretty, Joseph Kilgour, William Dunn and the other principals in "The Secret Kingdom." Albert E. Smith, president of Greater Vitagraph, under whose supervision "The Secret Kingdom" was produced, has received a warmly congratulatory letter from Mr. Loew's office regarding this super-serial, which has so impressed him with its box-office value.

SPECIALS OF NOTE ARE ANNOUNCED BY SELIG CO.

"Monsieur Beaucaire" and Other Famous Stories to Be Filmed

William N. Selig announces numerous notable features on the list of Selig Spectacular Specials to be produced this year. Col. Selig says that there is no dearth of good screen stories and cites the following forthcoming Selig productions as an example:

"Monsieur Beaucaire," one of Booth Tarkington's most successful stories in which Richard Mansfield achieved a stage success; "The Bread Line," by Albert Bigelow Paine; "Little Orphan Annie," by James Whitcomb Riley; "The City of Purple Dreams," by Edward Baird; "The First Born," by Frances Powers; "Bob Hampton, of Placer," by Randall Parish; Ope Reid's "A Kentucky Colonel"; "The Illustrious Prince," by E. Phillips Oppenheim, and others. Well-known stars will enact the leading roles in each of the dramas that are to come.

NEW CRANE WILBUR SERIES

Working with the conviction that the story itself is the most important thing in photoplay production, the new series of eight Crane Wilbur features which are being produced by David Horsley under the general title "The Morals of Men" is expected to meet with great success.

An example of the development of a photodrama from a powerful basic idea in the story of "Unlucky Jim," the first of the five-reel features to be finished.

"WITCHING HOUR" IS FINDING FAVOR EVERYWHERE

Reports from Territory Where Picture is Shown Are Excellent

According to reports received by the Frohman Amusement Company, producers of "The Witching Hour," the picture is meeting with unprecedented success in all parts of the country where it has been shown. A large amount of territory has been disposed of and there is no doubt that the remaining portions will soon be snapped up. "The Witching Hour" has brought to the screen new ideas in production and the excellent cast has interpreted the roles in a manner leaving nothing to be desired.

PLANS FOR SELIG NEWS

Big Things Promised for Film Released Twice Weekly

Unusual plans are being formulated for the Selig-Tribune, the news reel, released twice weekly in General Film service, according to a statement from the Selig Polyscope Company.

After reviewing the great popularity won by the news film during the first year of its existence the statement continues: "Interesting announcements of further innovations and novelties can be expected from time to time, early in the year, regarding the Selig-Tribune. It is planned to stop at no expense in making the news reel the very best in the field."

According to the statement made by the Selig Company, the Selig-Tribune will continue to be released every Monday and Thursday in General Film service.

Special attention will be given to the fashion department of the Selig-Tribune. Since being instituted this feature has gained unusual popularity and many compliments are heard concerning it. The force of cameramen has been greatly increased. The Selig-Tribune not only utilizes cameramen in almost every city of consequence in the world, but subscribes to the liveliest of news service bureaus. The Selig-Tribune is the only animated news reel that is conducted just like a real newspaper. It has a corps of editors, sub-editors, exchange readers, and operators to receive the United Press reports.

DISCUSS SUNDAY CLOSING

Prominent motion-picture men, to the number of one hundred or more, met at luncheon, Tuesday, at Delmonico's, to discuss the Sunday closing. Invitations were sent out Friday from the National Association of the Motion Picture Industry in the name of William A. Brady, Walter W. Irwin, Adolph Zukor, Lee A. Ochs, and Samuel H. Trigger, announcing that John R. Stanchfield and Judge Samuel Seabury would be present to discuss the legal aspects and the legislative status of the Sunday closing situation. The only other speakers were William A. Brady, president of the National Association, who presides at the luncheon, and Walter W. Irwin, chairman of the executive committee.

LEGALIZE SUNDAY FILMS

SCHENECTADY, N. Y. (Special).—Theater owners last week received a temporary injunction from Justice Henry V. Borst of the Supreme Court restraining Mayor George R. Lunn and Commissioner of Public Safety Cole from interference with Sunday exhibitions.



MARY PICKFORD AT THE WELL.
Scene from "Pride of the Clan"—Artcraft.



EDITH STOREY,
In "Alladin of Broadway"—Vitagraph.

"BUTTERFLY GIRL" IS ON MUTUAL LIST FOR JAN. 8

Margarita Fischer to Appear in Feature—Other News of Interest

"The Butterfly Girl," the third of the Margarita Fischer series of Mutual Star Productions, produced at the California studios of the Pollard Picture Plays Company, will be released by the Mutual Film Corporation the week of Jan. 8, 1917. In this production, which was directed by Henry Otto, Miss Fischer appears as a ragged little urchin, who is set adrift on the amusement streets of a fair.

"When Islands Are Idle," a two-reel drama, with a strong cast, will be released on Monday, Jan. 8. "Tours Around the World," from Gaumont, picturing beautiful and interesting scenes in the Pyrenees Mountains, along the Egyptian rivers and in Budapest, capital of Hungary, will be released on Jan. 9.

"Mutual Weekly" No. 105, issued by the Gaumont Company, and screening the world's latest and most important happenings, is scheduled for release on Wednesday, Jan. 9, together with "See America First," which takes you through the Blue Ridge Mountains of Virginia, and is on the same reel with "Kartoon Komiks" by Harry Palmer.

"Easy Street" is the next of the Charlie Chaplin comedies, produced under Chaplin's \$370,000 contract with the Mutual Film Corporation. "Easy Street" will be released Jan. 22.

Nance O'Neill, world-famous emotional actress recently placed under contract by the Mutual Film Corporation to appear in Gertrude Atherton's novel, "Mrs. Balfame," under direction of Frank Powell, producer of "The Children of the Ghetto," "A Fool There Was," "The Chain Invisible," and many other great motion picture dramas, has begun rehearsals at the studios of the Frank Powell Producing Company, College Point, L. I., supported by an excellent cast.

While Mary Miles Minter, American-Mutual star, was in Los Angeles the other day with her mother, Mrs. Charlotte Shelby, her motor car skidded and jammed against a telephone pole. Miss Minter herself came out uninjured, but her mother was badly hurt, breaking her arm. Mrs. Shelby has been in the hospital, but is out at last and is rapidly improving.

MAE MURRAY NOT TO RETIRE

Mae Murray, now Mrs. Jay O'Brien, will continue to appear in Lasky pictures on the Paramount program. Her next release is on Jan. 11 in "The Mormon Maid."

FINAL "STAIN" EPISODE

"The Unmasking," the sixteenth and final episode of "The Crimson Stain Mystery," Consolidated Film Corporation's super-serial, was released last week.

\$20,000 BED FOR LILLIAN GISH

But Triangle-Fine Arts Star Occupies it Only During Filming of Picture

Even if it was only used temporarily in scenes for the Triangle-Fine Arts picture, "The House Built Upon Sand," Lillian Gish at least has learned how it feels to occupy a bed worth \$20,000. It is the property of a Los Angeles millionaire. Of course, strictly speaking, it is the set which is valued at this sum. The bed is constructed of Italian walnut and hand-painted, upholstered in brocade and silk and enameled. It is doubtful if the star had time to discover whether her dreams would be tinged with luxury while she reclined on this ornate couch—she was too busy following the director's signals.

Bessie Love and William Desmond are the stars of the Triangle feature releases for Jan. 21. Bessie Love appears in an appealing human interest story of life in the big city, entitled, "Nina, the Flower Girl," produced by the Fine Arts company. William Desmond has a distinct novelty in the Kay Bee mystery play, "The Iced Bullet," from the pen of C. Gardner Sullivan and directed by Reginald Barker. Constance Talmadge is now hard at work in the mountains of Northern California on her first starring venture, under the direction of Paul Powell, an interesting feature is promised as a result.

JANE COWL TO STAR FOR GOLDWYN

New Company Secures Part Time Services of Noted Legitimate Actress

Jane Cowl, one of the greatest stars of the spoken drama, and known to millions as the heroine of "Within the Law" and "Common Clay," tremendously profitable plays of recent years, is to star in Goldwyn Pictures.

After holding out against pictures for several years and holding pointed negative opinions about the cinema, Miss Cowl has been converted to a belief in the screen art and will appear for this newest of great

film-producing organizations in a series of pictures.

Immediately following the run of her newest stage play, "Lilac Time," soon to be produced by Selwyn and Company, Miss Cowl, in the late Spring, will begin work in the Goldwyn Eastern studios on two pictures of immense dramatic scope, to be written around her distinctive personality by two of America's most important dramatists.

MARGUERITE SNOW IS TO BE COHAN'S LEADING WOMAN

Arctcraft Engages "Million Dollar Mystery" Heroine for "Broadway Jones"

Marguerite Snow, the well known screen favorite, has been engaged by the Arctcraft Pictures Corporation to appear opposite George M. Cohan in his initial motion picture subject, "Broadway Jones."

Miss Snow will portray on the screen the part of Josie Richards, the pretty stenographer at the Jones gum factory, who shows the wild "Broadway Jones" the right path.

Born in Savannah, Ga., and educated at the Loretta Heights Academy, Denver, Colo., Marguerite Snow made her debut as an actress at an early age and after five years behind the footlights, entered the motion-picture field.

In the films Miss Snow gained great public favor throughout the country as a result of her famous characterization of the Countess Zudora in "The Million Dollar Mystery," one of the most popular serials ever produced.

CAPT. JINKS' SERIES EXTENDED

The Capt. Jinks' series of Vitaphone comedies, in which Frank Daniels, the noted stage comedian, is starred, has been extended. The exact total of comedies in this series has not yet been determined, but there probably will be fifteen in all.

In the meantime, the following releases have been added to the series: Feb. 5, "Capt. Jinks' Wife's Husband"; Feb. 12, "Capt. Jinks' Love Letters," and Feb. 19, "Capt. Jinks' Cure."

"GILDED YOUTH" FINISHED

Richard Bennett, noted screen and stage actor, has completed his engagement with the American Film Company, at Santa Barbara, with production of "The Gilded Youth," latest of the series of Bennett features offered through Mutual exchanges. "The Gilded Youth" has been finished and soon will be released.

The photoplay is a five-reel feature combining comedy and drama, and Bennett's versatility is shown by his skillful handling of each. The story hinges upon the marvelous transformation effected by a sable overcoat on a young man of shiftless habits and business instability.

LINDER'S FIRST COMEDY NEARLY READY

Essanay Offers Promising List of Releases for Next Six Weeks

Among the notable forthcoming releases from Essanay will be the first of a series of twelve comedies featuring Max Linder, the European comedian. Number one, dealing with the trans-Atlantic trip, is said to be screamingly funny. Linder directs his own pictures, which will be K.E.S.E. releases.

Essanay's January program of short subjects includes five of the strongest stories

published in the Black Cat magazine, five split-reel comedies with scenic, and four more of the popular "Is Marriage Sacred?" series.

"Little Shoes," Henry B. Walthall's next Essanay feature, will be released Jan. 15. Mr. Walthall follows himself on the Kleine-Edison-Selig-Essanay program, his superfeature, "The Truant Soul," being the last big production of Essanay.

Mary Chase, who made such a spectacular success as Mr. Walthall's leading woman in his current superfeature, "The Truant Soul," portrays the leading feminine role in this visualization.

"Little Shoes" will be released through the Kleine-Edison-Selig-Essanay service. Its screen time is 1 hour, 15 minutes.

Essanay announces for its Feb. 5 release "Skinner's Dress Suit," the intensely human and highly amusing story by Henry Irving Dodge.

Bryant Washburn is playing the leading role in this production. The play will be designed for a screen time of approximately one hour and fifteen minutes. Harry Beaumont is directing the drama.

SELZNICK PICTURES ARE GOING STRONG

"Panthea" Finished; "Foolish Virgin" Heartily Greeted—General News of Studios

With Clara Kimball Young's second Selznick Vehicle, "The Foolish Virgin," being received with acclaim in various theaters of Chicago and New York, interest now centers in "Panthea," Norma Talmadge's picture, an adaptation of the drama in which Petrova starred on the stage. It was written by Monckton Hoffe. The film is now completed, and visualizes the story of Panthea, a Russian musician, who is involved in revolutionary intrigue and escapes to England. Allan Dwan is the director.

Among the players of prominence who will be seen in the picture are Roger

Lytton, George Fawcett, Earle Fox, Mordock McQuarrie, Count E. Von Stroheim, Norbert Wick, Herbert Barry, Jack Meredith, Henry Thorpe, William Abbington, Winnifred Harris, Helen Plessey, Stafford Windsor, Lloyd, Dick Rosson, Frank Currier and J. S. Furey.

Clara Kimball Young will next be seen in "The Price She Paid," from the novel by David Graham Phillips, directed by Charles Giblyn.

"The Argyle Case" with Robert Warwick in the lead, is practically finished. Ralph Ince is the director of this notable screen version of a stage success.



ANITA STEWART.
In Vitaphone's "Glory of Yolande."

CAPITAL WRITERS WITNESS "JOAN"

Great Lasky Production Viewed in Washington, D.C., by Press and Others

While the world, big with events, went whirling on, more than two hundred of the best known Washington press correspondents and writers of national affairs stopped for a while recently to view and ultimately endorse Jesse L. Lasky's splendid production of the Cecil B. De Mille cinema spectacle, "Joan the Woman," with the incomparable Geraldine Farrar as the militant maid. The showing, the first public presentation, took place at the National Press Club, an organization more distinctively what its name implies than any other similar association of writing men in America. Also present were representatives of every branch of official Washington, the diplomatic corps and the two arms of the national service. President Wilson, having

a previous engagement, could not attend, but was represented by members of the White House staff.

Mr. Lasky and Mr. De Mille went to Washington for the occasion, accompanied by the authors of the cinema script, Miss Jeanie Macpherson.

The "Joan" film made a remarkable impression on the gathering, and while there was applause and cheers for the great battle scenes, there was a deep and studious interest that indicated a keen appreciation of this new art attainment.

The arrangements at the club were in charge of George Mann, Paramount representative at Washington; Carl Pierce and Allan Rock, of the Lasky staff, in New York city.

EDGAR J. MOCK DEAD

Edgar J. Mock, president and treasurer of the Electricity Magazine Corporation, and better known as the publisher of *Motography*, died on the morning of Dec. 18, after an illness of over three months. He was born in Fort Wayne, Ind., in 1870, and he devoted most of his life to the publication of trade magazines. The funeral was held from his home in Chicago.

CLAIRE ALEXANDER RECOVERS

After an absence of several weeks, due to illness, Claire Alexander is back in the cast of Cub Comedies as leading woman for George Ovey. Goldie Colwell, who assumed her place, will appear in the same picture in which Miss Alexander marks her return, but after that will play in another brand of David Horsley productions.

"DEVIL VISITS"

THE MIRROR is in receipt of a small volume of verse by Capt. Leslie T. Peacocke, entitled "Devil Visits," and of a semi-humorous character.



THOMAS SANTSCI.
In "Garden of Allah"—Selig.



Underwood and Underwood, N. Y.
HERBERT BRENON.
Selznick Pictures.

FEATURE FILMS OF THE WEEK IN REVIEW

"ON DANGEROUS GROUND"

Five-Part Drama by Arthur E. Stevenson. Featuring Gail Kane and Carlyle Blackwell. Produced by Peerless Under the Direction of Robert Thornby. Released by World.

Bradford Stewart.....Carlyle Blackwell
Little Comrade.....Gail Kane
Hilly Bloom.....William Bally
Hugo Greenman.....Stanhope Wheatcroft
W. Traversous.....Frank Leigh
Fran Bertha Schanne.....Florence Ashbrook
Hans.....John Burckell

Although the plot of "On Dangerous Ground" deals with the European war, it is written in lighter vein than most dramas with that tragic setting. It pictures the adventures of a young American doctor, caught in the maelstrom of the war, who is overwhelmed at having a beautiful stranger cast herself into his arms at a German hotel and insist that she is his wife. When they are alone, she explains that she is an Alsatian with valuable papers for the French Government and she pleads with him to get her out of Germany under his passport. The young American has fallen in love at first sight and readily consents to help her in her mission for her country; this promise leads him through a series of narrow escapes which are enlivened by comedy in the form of the complications arising through his ambiguous position as the lady's husband. The girl is finally taken prisoner by the Germans, but is released by an obliging and sentimental officer to be reunited in a hospital scene with her pseudo husband but very real lover.

Gail Kane played the part of the girl spy and was none the less efficient and determined for looking exceedingly charming.

Carlyle Blackwell was the handsome though rather bewildered young American who protected his little comrade through her wild adventure with the energy that is characteristic of such young Americans abroad. The local color of the warring countries was fairly well suggested in the sets, although the officers of both sides wore a curious assortment of uniforms that were apparently struggling to be neutral.

With the combined power in the names of Carlyle Blackwell and Gail Kane and the timely background of a war story, the release date of this play should be watched with interest by exhibitors.

A. G. S.

"KICK IN"

Five-Part Drama Taken from the Play Written by Willard Mack. Produced by Astra Under the Direction of George Fitzmaurice and Released by Pathe Jan. 14.

"Chick" Hewes.....William Courtenay
Benny, his side kick.....Robt. Clouston
Molly Cary.....Mollie King
Charlie, her brother.....Richard Tabor
Myrtle Rylvestor.....Suzanne Willa
Commissioner Carrey.....John Boyle

Although the stage and screen were surfeited not long since by an enormous amount of crook plays, they never seem to grow tiresome. The reason is astonishingly evident—it is only the poorest that do not make the pulses beat faster, owing to rapid action or to suspense or to a careful arrangement of both that they necessarily must contain. There are few people who do not care for exciting scenes, and as they are essential to successful motion picture production, unless the thing put on happens to be poetic in form, it is a good film that gives them to the spectators.

"Kick In" was a stage success a few seasons ago and now it comes to the films. It puts to rest the theory of those who say that legitimate dramas do not make good photoplays, because the producer must constantly use flashbacks to clarify the story. In this crook play there is not a single flashback and the scenario is especially easy to follow. Of course a good deal of the credit of this is due to careful direction and does not fully rest on the scenario. George Fitzmaurice, the director of "Kick In," handles his material capably.

The prologue of the film shows the childhood of the two boys, "Chick" Hewes and Benny, and how they have had a thorough education in crime. Then the story jumps to the time they have grown to full manhood. They still remain criminals. After serving a jail term "Chick" turns straight but Benny has no thought for an honest life. Although the police department have let "Chick" more or less alone, when the time comes that they think he can give them some information they hold another term over his head as a threat if he does not tell all he knows. Finally, however, they desist.

William Courtenay gives a good performance as "Chick" and he makes the reformed crook a believable character. His easy method of registering that which he wishes to convey is convincing. Mollie King in the role of Molly Cary exerts a steady influence upon the man who has changed his mode of living from bad to good. She is especially pretty in the part and she does all she has to do in a convincing manner. The other roles, assumed by Robert Clouston, Richard Tabor, Suzanne Willa, and John Boyle, are played in a proficient manner as well as being carefully chosen types.

The former popularity of the play will lead some of its drawing power to the film. It is the kind of picture that will please most audiences. The author, Willard Mack, should be featured in the advertising as well as the fact that the play had a long run on the stage.

F. T.

"THE AMERICANO"

Five-Part Comedy-Drama by Anita Loos. Featuring Douglas Fairbanks. Camera Work by Victor Fleming. Released by Triangle Under the Direction of John Emerson.

Presidente Hernando de Castalar.
Alberto de Castille.....Spottiswood Aitken
Rains Espada.....Tote Du Crow
Colonel Garzas.....Carl Stockdale
Blaise Derringer.....Charlie Stevens
Senorita Juana de Castalar.....Douglas Fairbanks
Senora de Castille.....Alma Reubens
Lillian Langdon

In "The Americano" we have Douglas Fairbanks in the midst of a South American revolution and enjoying himself immensely while he rescues fair Senoritas from the power of political bandits. He does not seem to find the warm climate at all enervating but climbs over the tropical scenery with the same zest that he scales the sky-scrapers in his home town. He is, of course, a young American who has been sent by a large New York mining corporation to superintend their mines in Paragonia, a little South American Republic. At first he declines the job as being "too far from Brooklyn," but after one glance into the dusky eyes of Senorita Juana, the beautiful daughter of the Paragonia President, he decides to take the next boat to her country. When the next boat arrives, the American finds the republic in the hands of murderous rebels, the Senorita locked up in her own home and the President awaiting death in his prison cell by the sea. How the Americano leaps over walls to the balcony of his sweetheart, tunnels his way to the prison to rescue the President and exposes the false rebel leaders to an infuriated mob, is shown in five reels of exciting and picturesque comedy.

Douglas Fairbanks is the typical young American abroad in this role and meets the unexpected developments in his adventures with his characteristic good-natured resourcefulness. One can sympathize with the unfortunate native soldier who is commanded to "Follow the Americano," and who is led on a relentless chase over crag and precipice, for the gentle art of "following" Douglas Fairbanks in a movie play is very much like following a genial and good-natured cyclone. Alma Reubens, as the fair and unfortunate Senorita, makes a charming picture of beauty in distress

and is a perfectly valid excuse for sending any hero to the end of the globe. It is impossible to exaggerate the perfection of the foreign setting or the remarkable fidelity to realism in the development of the plot.

When the picture was shown through Christmas week at the Rialto Theater in New York City, it drew a line at the box-office which suggested the Metropolitan crowds waiting for opera tickets. Exhibitors need no further indication that the popularity of Douglas Fairbanks in his characteristic plays is increasing with each picture that is released.

A. G. S.

"20,000 LEAGUES UNDER THE SEA"

Eight-Reel Drama Based on Jules Verne's Story. Produced by Universal Under the Direction of Stuart Paton.

Captain Nemo, the wizard of the sea.
Allan Holubar
Professor Aronnax, a distinguished French scientist.....Jane Gail
His daughter.....Dorothy Phillips
Ned Land, prince of harpooners.....Edna Pendleton
Lieutenant Bond, U. S. Army.....Curtis Benton
Cyprus Harding.....Malt Moore
Pencroft, a sailor.....Howard Crumpton
Herbert Brown.....Wallace Clark
Neb, a former slave.....Martin Murphy
Charles Denver, an English adventurer.....Lewitt Jones
William Welch

Prince Daaker, an East Indian Prince.
Allan Holubar
Princess Daaker, his wife.....Jane Gail
His daughter, a child of eight.....Lois Alexander

A remarkably interesting full evening or afternoon's entertainment has been produced by Universal in the eight-reel picture, "20,000 Leagues Under the Sea." They have based the picture on Jules Verne's prophetic story and it serves as the best possible excuse to present the wonderful invention of the Williamson Brothers for undersea photography. Verne is by far less responsible than the Williamsons for the interest created, as the original story is merely hinted at.

The greatest appeal lies in the marvelous spectacular effects created by filming the bottom of the sea. Submarine vegetation is shown and also the coral growths that carpet the floor of the ocean. The lives of both large and small fish are clearly screened and some amazing fights with monsters of the deep provide healthy thrills. Captain Nemo's struggle with a realistic octopus is exciting and the divers' hunting trip proves very interesting.

In directing the story which concerns the adventures of the crew of the submarine and the parallel drama showing the reason for Captain Nemo's grudge against the world, Stuart Paton has accomplished good work, although in the cut-

ting of the great number of scenes the continuity is somewhat lost. However, the production is an adequate memorial to the man who imagined modern inventions at a time when the people thought he was out of his mind.

The role of Captain Nemo is well handled by Allan Holubar, and Jane Gail made an attractive child of nature. The rest of the rather large cast helped materially. A great deal of credit should go to Eugene Gaudio and his staff, the cameramen.

An exhibitor would be depriving his patrons of an interesting and educational feature if he did not book "20,000 Leagues Under the Sea" and it is safe to say that he would be repaid should he show it in his theater. The picture can be used as a full show. The title will draw a great many people, and the co-operation of bookstores in handling the book should be employed.

F. T.

"THE PIPER'S PRICE"

Five-Part Drama by Ida May Park from Story by Mrs. Willson Woodrow. King Gray, photographer. Directed by Joseph De Grasse; Produced and Released by Bluebird, Jan. 8.

Amy Hadley.....Dorothy Phillips
Jessica.....Maud George
Ralph Hadley.....William Stowell
Billy Kimartin.....Lon Chaney
Jessica's Maid.....Claire Du Prez

Particularly good acting on the part of the principals in "The Piper's Price" renders another version of the eternal triangle absorbingly interesting. A novelty is that the hero develops nothing but the qualities of a cad throughout, until the very end, and even then we are not sure that he will not again revert to his former type. In this thankless role, William Stowell was entirely convincing. Dorothy Phillips as the second and Maud George as the first wife of Hadley, give performances that leave nothing to be desired. The latter is a sort of involuntary vampire awayed by her passions to almost wreck the life of her divorced spouse and his butterfly wife. Only the fact that the latter finally announces that she is an expectant mother causes her rival to relent, renouncing Hadley, who goes back home bent on suicide and is deterred by the crying of his new-born child.

Attendant upon these episodes emotion is expressed effectively by both women, so different in type, and by Stowell. Lon Chaney has a small but agreeable role. The settings are average but the photography is splendid and the director has missed no opportunities for securing the best results.

This picture should be advertised as a problem story in a new vein, with self-immolation as the final outcome. The names of the principals, particularly Dorothy Phillips, who is very well and favorably known, can be played up to advantage.

A. H. S.

"WHOSO FINDETH A WIFE"

Five-Reel Drama Adapted from the Novel by J. Wesley Putnam. Featuring Jean Sothorn. Produced by U. S. Amusement Corp. and Released by Art Drama.

Jean Sothorn.....Elizabeth Ferris
Leo Delaney.....Ralph Dunham
Kirk Brown.....Jack Leedy
William O'Neil.....Craig Clifton
Ina Brooks.....Margaret Ferris
George Henry Trader.....Stephen Ferris

Although "Whoso Findeth a Wife" is announced as an "answer" to "The Woman Thou Gavest Me" it is somewhat difficult to find in it a solution to the problem presented by Hall Caine's much discussed novel. The film story resembles the novel in that it deals with an unsophisticated girl who is forced by her mercenary parents into marriage with a man she loathes and it hints slyly at the bedroom scenes which brought the wrath of the English censors down on the English book. The moral, as delivered by an aged clergyman, seems to advise a wife whose husband has blacked one of her eyes to return and permit him to black the other. All this is supposed to have a vague relation to "the good of society" though one would imagine that society's greatest good would be accomplished by exactly the reverse line of conduct. In this case, the wife manages to combine with her sense of duty, a growing affection for the husband she once detested, and the story ends in blissful, if somewhat illogical, happiness.

Jean Sothorn, as the victimized bride, made a charming picture of girlish helplessness. Leo Delaney played the part of the unloved husband with dignity and reserve and the remainder of the cast was satisfactory. In fact the entire production with its excellent stage sets and direction is worthy of a better scenario and it is to be hoped that we may see these two same principals in a play which is not choked with sentiment.

A. G. S.

ANNOUNCE "IMAGE MAKER"

Valkyrien, the Danish beauty, stars in a forthcoming Pathe Gold Rooster play, "The Image Maker." This picture has a very unusual plot. It is said, as it deals with pre-existence and tells of a love that lasted through the centuries.



MOLLIE KING AND WILLIAM COURTENAY.
In "Kick-In"—Pathe.

"REDEEMING LOVE"

Five-Part Drama Featuring Kathlyn Williams. Produced by Morosco Under the Direction of William D. Taylor and Released by Paramount.

Naomi Sterling Kathlyn Williams
John Hascroft Thomas Holding
Hugh Wiley Wyndham Standing
James Plymouth Herbert Standing
Naomi's Aunt Jane Keckley
Katie Helen J. Eddy
McCarthy Don Bailey

"Redeeming Love" visualizes the philosophy that true love, more often than not, redeems an errant soul and often causes the natural antipathy that springs up between two people who are at opposite ends of the moral code to be forgotten. It is a rather big theme, but it is handled effectively in this picture. Although the plot in this instance is rather reminiscent, the remembrance a frequent former usage disappears because of the highly interesting manner in which it is screened. And also a great deal of effect is gained by the exceedingly intelligent subtleties, each one containing some well worded reasoning or a "punch."

The general direction of this feature is good because it is a collection of carefully worked out detail. The action moves at the right tempo and the story is so put on that it is simplicity itself to follow. There is a fine thrill in the scene where the racing automobile plunges over the cliff.

Kathlyn Williams in the role of the innocent young country girl, who afterward becomes a successful professional gambler, plays her part convincingly and makes it clearly reasonable. The transition in character is ably portrayed and in this, which might be styled a contrasting role, Miss Williams heaps new laurels upon herself. Thomas Holding does some good acting, but he often loses the sympathy of the spectator by being a little too ambitiously godly. Wyndham Standing makes a fine, unscrupulous gambler and the balance of the company, which includes Herbert Standing, Jane Keckley, Helen Jerome Eddy, and Don Bailey, handle their parts capably.

Naomi Sterling is a young girl who is over fond of pleasure and leaves her country home with a man who promises to marry her but never does. She has left behind her another man who loves her, a young clergyman of the town. Naomi, disappointed with life and reasoning that the acquisition of money is the only thing left for her to do, becomes the proprietress of a successful gambling establishment. Meanwhile the young minister is leading a crusade against these dens of chance. In a plot to destroy the faith of his supporters the girl saves him.

The settings are tasteful and the sumptuous interior of the gambling house is imposing. The exteriors are well chosen and the photography is clean.

This type of film will please many audiences and the religious lesson will meet with approval in a great many communities. F. T.

"THE MAN OF MYSTERY"

Five-Part Drama Featuring E. H. Sothern. Written by A. C. Gunter and Produced by Vitagraph Under the Direction of Fred Thompson. Released by V. L. S. E. Jan. 8.

David Angelo E. H. Sothern
Clara Angelo Charlotte Ives
Mme. Brunschaut Vilma Varesi
Baron Rocco Mr. Roberto
Pietro Stroggi Brinsley Shaw
Signor Casa Mr. Siegel

Consider the handicap which a man, with the speaking stage reputation that E. H. Sothern enjoys, is under when he casts his lot among the screen stars. It is unmistakable that a large majority of the spectators of his efforts will view them with an amount of scepticism and with one eye open ready to pick flaws in his performance. They are bound, a great many unconsciously to be sure, to contrast his film work with his legitimate stage success. Is this wholly fair?

It cannot be expected that a star will equal his past performance in another line of endeavor with one bound, but a stage training is sure to prove invaluable and augment his screen ability. E. H. Sothern is among those to whom this has happened. For one thing, he has carried his stage presence into the films, and also he inherits a sense of the dramatic from his other work. His method may be more or less deliberate, but the effects he gains are all the more lasting. He does not usurp the center of a screen all the time and he does not let himself destroy the work of the other members of his company.

And speaking of his company, let it be noted here that in "The Man of Mystery" the people cast in his support do some excellent acting, notably Glida Varesi and Charlotte Ives. The entire cast plays with the same speed as the star and an even pace is kept throughout the entire picture. The picture is staged pleasingly and there is not much fault to be found in the direction. The action is arrested at times, but not enough to injure it. The locale of the story is in Italy and this atmosphere is ably established and retained.

The story concerns a man who narrowly escapes from burning to death and the excessive heat alters his ugly face and deformed body to an attractive appearance. He wins back the love of his wife under an assumed name, being absolutely free from detection on account of his changed looks. He proves his identity at the finish.

The name of E. H. Sothern is certain to prove a good magnet, and it should figure prominently in the billing. F. T.

(Continued on page 28)

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FAMOUS PLAYERS
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JANUARY RELEASES

Pauline Frederick in
"The Slave Market"
(January 1)

Fannie Ward in
"Betty to the Rescue"
(January 15)

Blanche Sweet in
"The Evil Eye"
(January 4)

Irene Fenwick and Owen Moore
in "A Girl Like That"
(January 18)

Louise Huff and Jack Pickford in
"Great Expectations"
(January 8)

Marie Doro in
"Lost and Won"
(January 22)

House Peters and Myrtle Stedman
in "The Happiness of Three
Women" (January 11)

Wallace Reid and Anita King in
"The Golden Fetter"
(January 25)

George Beban in "His Sweetheart"
(January 29)

EXECUTIVE OFFICES: 485 FIFTH AVE., NEW YORK



FEATURES REVIEWED

(Continued from page 27.)

"HEARTS AFIRE"

Five-Reel Drama by James O'Neenham and Owen Davis. Featuring Clara Kimball Young. Produced by World Under the Direction of James Young.

Hope Ivanova Clara Kimball Young
Paul Pavloff Vernon Steele
George Palma Claude Fleming
Nicola Montagu Love
Mikhail Paul McAllister

The theme of "Hearts Afire" is ardent enough to melt all the snow landscape of its Russian setting. It really is an unusually dramatic and thrilling scenario fairly well acted against a remarkably beautiful background of snow and ice. The story follows the adventures of two friends in Russia, one of whom is married to the girl the other loved, but far from being embittered by the detail, the two men outdo each other in noble sacrifices for her sake until fate kills one of them and leaves the other whom the girl really loved. The action is worked out in a series of tense and picturesque situations set in the midst of vivid local color such as a Russian wedding, a prison camp in Siberia and the vast and snowy wastes across the steppes to Moscow.

Clara Kimball Young was beautiful as usual in the heavy furs of her Russian costumes. Of the three principal men in the cast, Montagu Love's excellent work as the Russian official was the only creditable acting. By assuming a Van Dyke beard, he turns himself into a resolute and fascinating villain, far more effective than either of the two rather feeble though high-minded heroes.

The film is a re-release, but the two stars in its cast and the thrilling and well-staged story will probably justify its repetition.

A. G. S.

"THE LITTLE YANK"

Five-Reel Drama by Roy Somerville. Featuring Dorothy Gish. Produced by Triangle Fine-Arts Under the Direction of George Siegman.

Sallie Castleton, the Little Yank Dorothy Gish
Captain Johnnie, a Confederate Officer Frank Bennett

Major Bushton, of the Union Army A. D. Sears
Lieut. James Castleton, Sallie's Brother Robert Burns
Wilson Carter, a Southern Sympathizer Fred A. Turner

Mrs. Carter, His Wife, a Unionist, Kate Toneray Mrs. Castleton, Sallie's Mother Alberta Lee
Nana, a Nurse-Servant Hal Wilson

As the title suggests, "The Little Yank" is a drama of the Civil War, with the chief scenes centered about a family in the North. As a rule, the South is presented in such plays as having the monopoly on romance, but in this case it is a Yankee girl who falls in love with a Confederate soldier and who saves him from being shot as a spy when he is taken prisoner by his rival. The action is full of gracious and courteous incidents on both sides of the opposing armies, which, if historically accurate, would make warfare a very gentle art indeed. Unfortunately it is highly improbable that the armies would formally declare a truce in order that one little Yankee girl might be escorted across the lines to nurse her brother who has been taken prisoner or that the handsome Confederate officer should be ordered to devote all his time to the entertainment of their fair enemy. Nevertheless, these rather absurd situations are presented with such naive and charming art and make so delightful a picture that one feels if the facts do not agree, so much the worse for the facts.

Dorothy Gish plays the part of the little Yank, Sallie, with her usual piquant grace, looking like an infuriated and adorable kitten in the scenes in which she decries the Confederate officer. Frank Bennett as the grave and courteous young officer gives a touch of real pathos to the struggle between his love for the little Yankee girl and his loyalty to his cause. The minor characters and the details of direction and staging bear the stamp of perfection that is characteristic of all Triangle productions.

The personality of Dorothy Gish has secured for her a constant clientele of devoted admirers. Her name and the additional drawing power of the ever popular "blue and gray" theme will make this play an excellent investment for exhibitors.

A. G. S.

"THE SLAVE MARKET"

Five-Reel Drama by Frederick Arnold Kummer. Featuring Pauline Frederick. Produced by Paramount Under the Direction of Hugh Ford.

Ramona Pauline Frederick
John Barton Thomas Meighan
Firebrand Albert Hart
Anna Ruby Hoffman
Portuguese Joe Wellington Playter

"The Slave Market" is a brilliant and savage drama of the days when pirates roved the Spanish main, bearing cutlasses between their teeth, burying chests of gold on the seashore and muttering "Dead men tell no tales." In the midst of all their barbaric splendor we are shown the helpless and beautiful figure of Ramona, the convent girl, who is captured on a ship, raided by the pirates and carried by the chief of the band to his cabin by the sea. John Barton, a young soldier of fortune, finds her here and tries to escape with her during the pirate's absence, but when he leaves to search for the buried treasure which will help them to leave the island, the chief returns and is slain by Ramona. In revenge,

his brother buccaners drag the girl out to public auction, where a former sweetheart of the dead chief intends to buy her and torture her as a slave. Just before the final bid is made, John gallops up with the gold he has found, outbids the treacherous woman and buys the delighted Ramona as his willing slave and bride.

Pauline Frederick is an alluring and vivid figure in her role of the slave girl, which is perfectly suited to her vivid and intense acting. Thomas Meighan as John Barton, was a mighty and intrepid hero quite equal to carrying the lovely Ramona through all her perils to safety and happiness. The violent scenes are staged amid exotic scenery which gives the illusion of the exotic Spanish country so perfectly that the imagination unconsciously supplies the vivid coloring in the landscape and the costumes.

A drama of adventure and especially of adventure with pirates is an advertisement in itself if well done, and when exhibitors can add to this the weight of Pauline Frederick's popularity, they can be confident that the feature will pack their houses.

A. G. S.

"THE LAST SENTENCE"

Five-Part Drama Adapted from the Book of the Same Name and Produced by Edison.

George Crosby Marc MacDermott
Cynthia Ford Miriam Nesbitt
Renée Kerouac Grace Williams
Hoei Calio Herbert Prior
Mrs. Crosby Florence Slover
Georgiana Gladys Gane
Georgette Elaine Ivana
Val Lewis Raymond McKee
Mrs. Lewis Mrs. Wallace Erskine

Comparisons are odious but it is hard to refrain from contrasting "The Last Sentence" with the usual output of the Edison people. This picture falls far short of the standard of the films which that company produces. In the first place they have pictured a novel that must have proved rather trite reading at this late day. It is of the class of literature that had a short-lived popularity over twenty years ago. But at that the material could have been handled so that the story would be more clear on the screen.

The scenes jump about at such a rapid rate that one has to do a deal of thinking to determine just what the reference is. And the titles do not help much to clear matters up. The individual scenes, which leap over enormous spaces of time without explanation, are rather poorly played by some of the principal members of the cast, who fail to sufficiently register their emotions. For instance when the dead body of a young woman is found by a man to whom the death should mean a great deal he gives the impression of merely passing it off with a "tut tut."

The story is too involved to bear repeating in this short space. At times the picture becomes so cluttered up with characters that it takes great mental effort to determine just who and what they are, especially a whole battery of crying infants who suddenly grow up. Everything is done all of a sudden, anyway.

Elaine Ivana contributes some good acting in the role of Georgette, and the people who play the Breton peasants are seen to advantage. The costuming is good, and the exterior scenes are very picturesque. The interiors are suitable and the clear photography is tinted pleasingly.

F. T.

"THE ISLAND OF DESIRE"

Five-Part Drama by J. Allen Dunn. Featuring George Walsh. Produced by Fox Under the Direction of Otis Turner. Released by Fox.

Bruce Chalmers George Walsh
Lella Denham Margaret Gibson
Miss Needham Anna Luther
Henry Sayers Herschel Mayall
Tuan Yuck William Burress
Toari William Clifford
Tom Sam Series
Hamuka Hector Barno
Ella Sayers Marie McKee
Sam Sweet Willis Lewis
Don Don

"The Island of Desire" presents the amazing spectacle of a journalist who meets with murderous natives, beasts of the jungle, volcanoes, cannibals and hurricanes and quails them all by the sheer power of his domineering eye and incredibly efficient fists. He starts on a cruise with an Australian adventurer and a beauteous Chinese, who attempt to mutiny but think better of it after they have been cowed by our hero's vigorous uppercuts. The boat finally reaches the Island of Desire and here, amid jungle beasts and savage hordes, he finds a beautiful blonde daughter of a captain whom he rescues from all her perils, carrying both the lady and a treasure chest full of pearls back to civilization.

George Walsh is the adventurous newspaper man who performs his heroic deeds creditably, although seriously handicapped by his long hair which blew in his eyes at every critical moment. Anna Luther is an agile captain's daughter and the other members of the cast are bloodthirsty or as noble as their roles require.

The spectacular scenic effects are the best features of this drama of adventure and include a volcanic eruption, a fire at sea and a host of cannibals blown up by dynamite. Exhibitors should emphasize this display in their advertisement of the film, for it is sure to appeal to the class of audience that revels in one scenic sensation after another.

A. G. S.

"PIDGIN ISLAND"

Five-Part Drama by Harold McGrath. Screen Version by R. V. Spencer and Fred J. Balshofer. Directed by F. J. Balshofer. Starring May Allison and Harold Lockwood. Produced by Yorkes for Release by Metro Dec. 25.

John Cranford Harold Lockwood
Diana Wynne May Allison
Michael Ruesad Doc Fomeroy Cannon
Donald, his son Lester Duceo
Uncle Billy Fred Wilson
His Wife Lillian Hayward
Lester Elsie Zerr
Wah Sing Yukio Aoyama

"Pidgin Island" is fine enough in the matter of settings and photography to qualify as a scenic film. The "Pidgin Island" views, really seascapes along the Monterey Coast, in California, are exceedingly fine. The story is one concerning smuggling and involves the daughter of a smuggler, who has become a customs sleuth, with Cranford—also of the Customs' service—in a love affair. In the end the smugglers are captured and the lovers united.

Harold Lockwood, smile and all, is a fine figure as Cranford; May Allison is a captivating Diana Wynne. The other roles are well done and the direction is very good. The Chinatown scenes are well simulated.

This picture will appeal to almost any class of audience and can be billed as a thrilling story, with plenty of hand-to-hand encounters, fine scenic investiture and good acting. The popularity of the novel is a good point for use by exhibitors and in connection with local bookstores much interest should be worked up. The production is one of the best that has come from Metro in a long time and evidences much care in the making.

A. H. S.

SERIALS AND SERIES

"THE MASTER OF THUNDER"

"THE POISON MAN"

"THE TERRIBLE WEDDING"

The Final Episodes (Seven, Eight and Nine) of "The Vampires" Serial Produced by Gaumont Under the Direction of Louis Feuillade, and Released by Mutual Jan. 4, Jan. 11, Jan. 18 respectively.

Philip Guard Edmond Mathe
Normandine Marcel Lecomte
Venetia Charles Morias
Irma Vep Juliet Maudslayi
Jane Louise Lagrange

The story of the pursuit of the Vampires concludes satisfactorily and it will please all those people who have been following the serial through its nine episodes. The last Vampire is accounted for. Irma Vep is shot and all of them having been either killed or captured Philip has freed France of the criminals. Philip and Jane are married and Normandine and Augustine are also happily wedded. The final chapters are exciting and furnish a thrilling finish, and a reward of uninterrupted rest is deserved by all the people who were concerned in tracking down the criminals.

F. T.

"FOR THE STARS AND STRIPES"

Seventh Episode in Two Reels of the Pearl of the Army Serial, Featuring Pearl White. Produced by Astra Under the Direction of Edward Jose and Released by Pathé.

Adams protects Pearl and wins the confidence of the enemy by swearing hatred for the U. S. The girl has been condemned to be executed and the young man is appointed her executioner. In the meantime Bolero holds a party and Pearl and Bertha Bonn feign a liking for the bandit and secure the plans during a drunken carousal. Toko has secured a passport for himself, which he changes to read to include the whole party. The Jap and Bertha escape, but Pearl is recaptured and brought back to be shot. The reel stops just as Adams raises the gun to his shoulders.

F. T.

"THE VANISHING BOX CAR"

One-Reel Episode of "The Hazards of Helen" Series. Written by E. W. Matlack. Produced by Kalem Under the Direction of Walter Morton and Released on the General Film Program Dec. 23.

Operator at Lone Point Helen Gibson
Dick Benton P. S. Fenbrook
The rival bidder G. A. Williams
His tool George Routh
Dick's sweetheart Juanita Spangler

The vanishing of a box car and its final returning furnishes the general plot of this episode of the railroad series. Dick Benton has secured the contract to do some structural work which must be completed at a given time or the contract will be forfeited. To do this he has to send to some distant point for extra machinery, his having been destroyed, which is placed in a car on a fast freight. His rival bidder, with difficulty and by some clever uncoupling and switching, shunts the car off on an out of the way siding. When the train reaches its destination it would seem as though the box car had disappeared into the air. Helen goes in search of the missing carrier on her trusty motor cycle and then completes the trip in a rather perilous automobile ride over exceedingly rough spots. Incidentally this auto falls over an embankment and some good direction is shown in the scene of the wreck. The box car is finally secured by the heroine and her friends.

F. T.

"THE MENACE"

One-Reel Episode of "Grant, Police Reporter," Series Written by Robert Welles Ritchie. Produced by Kalem Under the Direction of Robert Ellis and Released by Them Dec. 15.

Tommy Grant George Larkin
City Editor Mansfield William McKay
Maura Ollie Kirkby
Luis Verra Robert Ellis
The landlady Mary Taylor Row
Detective Galloway Harry Gordon

This chapter of the newspaper detective serial opens with a scene in the local room of the paper that contains good atmosphere, and throughout the reel there is repeated evidence of careful direction. The story commences with the warning, to the daily paper, that an effort should be made to stop the police parade which is scheduled for the following day, as there is a grave possibility that a band of anarchists have plotted to set off a bomb. The police reporter tracks the conspirators to the lair and finds out that Maura, the female member of the band, has been chosen to do the destructive work. An exciting chase after the girl leads him to the roof of a high building where, just in the nick of time, he stops her from throwing the bomb. It does not hurt the story any when it is noticed that the exterior scenes were taken in Jacksonville and the police parade is the filming of New York's "finest" marching down Fifth Avenue. During the picture a fine fall is done by two of the characters from a roof to an awning and then to the street.

F. T.

"THE TIGER'S CLAW"

One-Part Episode of the "Grant, Police Reporter," Series. Written by Robert Welles Ritchie. Produced by Kalem Under the Direction of Robert Ellis and Released Dec. 22.

Tommy Grant George Larkin
Big Val Marron Robert Ellis
Neil Ollie Kirkby
Benny the Rat Bert Tracy
Detective Galloway Harry Gordon

Some excellent underworld material—scenes and characters—is thrown on the screen in this episode of the police reporter series. It is well directed and the characters are true types, except for the fact that Big Val Marron does not suggest the tough politician that he is supposed to represent. George Larkin accomplishes two feats of daring that supply real thrills. He scales up a drain pipe on the side of a building and then pulls himself across hand over hand on a rope stretched between two buildings, many stories above the ground. Galloway, the detective, and Grant have been tipped off to where a stungame is held and a raid is planned. The informer, Benny the Rat, is pursued by the politician, but he escapes, twice aided by Grant, the first time on a roof and the second in Neil's home, who is used as a decoy.

F. T.

MUTUAL SERIAL POPULAR

The popularity of the fifteen-chapter drama serial of the big woods and big business, "A Lass of the Lumberlands," being produced by Helen Holmes's Signal company under the direction of J. P. McGowan for distribution by the Mutual Film Corporation, is being attested by theater managers throughout the country. The bookings of this spectacular photo-novel already mount into the thousands. Subjoined are extracts from some of the many letters of approval received by the serial department of Mutual:

"I think Helen Holmes in 'A Lass of the Lumberlands' is one of the best 'movie' serial features ever produced."

"D. HINGS,

"Manager Auditorium Theater,

South Bend, Indiana."

"After showing the fourth chapter of 'A Lass of the Lumberlands,' the Helen Holmes serial, we are enclosing our check in full payment of the fifteen chapters comprising the serial."

"EDWARD G. SOUBIER AMUSEMENT

ENTERTAINERS,

"H. A. Klene, Manager (Indianapolis)."

"'A Lass of the Lumberlands' is a great serial and is packing our house afternoon and evening. Had to close the ticket-window several times, as we have no standing-room to sell; but they go away saying: 'We will come a little later'—and they always come back, too! We thought 'The Girl and the Game' a great money-getter, but this one is much better."

"LAURA J. HATTAWAY,

"Theatrum, Richmond, Ind."

METRO GIVES BONUSES

Salary day before Christmas was one of rejoicing around the offices of the Metro Pictures Corporation. In line with other big business organizations that are distributing millions of dollars in bonuses, wage increases and extra dividends, Metro, having experienced the most prosperous year of its existence, did not forget those who have had their part in helping build the organization up to its present state of excellence.

So, on the pre-Christmas pay day, Santa Claus had a proxy in the shape of Cashier C. K. Stern. All of the employees received Christmas bonuses which, in many cases amounted to 100 per cent. Bonuses and presents also were distributed around the studios allied with Metro and all hands working under the Metro emblem, from clerks and stenographers to "supers" and stars, had cause to remember the Christmas of 1916.

BIG ENOUGH TO WARRANT A SPECIAL RELEASE — BUT DISTRIBUTED ON THE ART DRAMAS PROGRAM

THE RAINBOW

WM. L. SHERRILL'S
SUPERB PICTORIZATION OF
HENRY MILLER AND
RUTH CHATTERTON'S
GREAT STAGE SUCCESS
STARRING

DOROTHY BERNARD

FEATURING
ROBERT CONNESS
AND
JACK SHERRILL

AN EXTRAORDINARY
PRODUCTION IN
SIX POWERFUL PARTS

DISTRIBUTORS OF

NEW YORK AND NORTHERN NEW JERSEY
Hudson-Fleming Picture Co.
720 Broadway, New York City
Chas. H. Sherman, Mgr.

NEW ENGLAND STATES
All Picture Co. of New England
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

SOUTHERN NEW JERSEY, EASTERN PENN.
STYLAND, PA. AND DISTRICT OF COLUMBIA
Edw. A. Galt, Mgr.

WEST VIRGINIA AND WESTERN PENN.
Liberty Film Exch. Co.
134 West Avenue, Pittsburgh, Pa.
Mayr Silverman, Mgr.

MICHIGAN
Tri-State Film Exch. Co.
118 Broadway, Detroit, Mich.
A. W. Blockmeyer, Mgr.

ART DRAMAS PICTURES:

MINNESOTA, KANSAS, IOWA, and NE BRANCA
Unity Film Corp.
215 Clay St., Kansas City, Mo.

NORTHERN OHIO
Tri-State Film Exch. Co.
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

SOUTHERN OHIO AND KENTUCKY
Tri-State Film Exch. Co.
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

ILLINOIS, INDIANA and
SOUTHERN INDIANA
All Picture Co. of New England
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

NORTHERN CALIFORNIA and NEVADA
De Luxe Film Exch. Co.
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

SOUTHERN CALIFORNIA, ARIZONA and
NEW MEXICO
De Luxe Film Exch. Co.
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

De Luxe Film Exch. Co.
100 State St., Boston, Mass.
Edw. A. Galt, Mgr.

RELEASED JAN. 4



WITH THE MOTION PICTURE EXHIBITORS

STATEMENT IS ISSUED BY LASKY TO EXHIBITORS

Wishes Paramount Showmen to Make Their
Requirements Known for the New Year

A statement to exhibitors of Paramount pictures has been issued by Jesse L. Lasky, vice-president of Famous Players-Lasky, through Paramount exchanges, asking them to make known their requirements for the new year. The statement follows:

"Our entrance upon the new year will make a new era in the history of Paramount Pictures. Not only have Paramount Pictures shown class and consistency during their two and one-half years of existence, but the precedence of Paramount Pictures will be more clearly shown in the next few months. This is not only due to the care with which our executives have been selecting the stories for productions and the stars to appear in them, but is due to the ever increasing desire on the part of every member of our organization to serve each and every one in the big Paramount family.

"But since conditions differ in various parts of the country; since what will help one man in one locality will not necessarily be best for someone elsewhere, it is necessary to have expressions from the individual exhibitors. Would you therefore, Mr. Paramount Exhibitor, as an aid to us, be kind enough—whenever the spirit moves you—to sit down and write us a letter stating how you think that we can increase the service which we are most heartily desirous of rendering you in this new year that is now upon us.

"Any word from any exhibitor will be appreciated, either of his success or his criticism of our product. And kindly remember this; that just in proportion to the requests and advice that we receive from you will our product and our service progress toward that perfection which we all so earnestly desire.

All communications relative to this new plan are to be directed to Carl H. Pierce, 485 Fifth Avenue, New York City, who is special representative for all the companies.

NEW BROADWAY FILM THEATER WILL COST \$300,000

G. M. Heckscher and Others Are Interested
in Venture

Broadway is to have a new film theater, second in size to the Strand, if the plans of G. Maurice Heckscher, son of A. Heckscher, realty investor, are carried out.

Mr. Heckscher's showhouse will be built on Broadway, just north of Forty-ninth Street, on the east side of the block. It will cost \$300,000 and will seat 2,800. The showhouse will be known as the Triumph and will cover the Barney property, 1614 to 1620 Broadway, extending through the block to Seventh Avenue. The site is 100 feet on Broadway and on Seventh Avenue and 138 feet deep. It is separated from Forty-ninth Street by a strip of real estate twenty-five feet wide. On the block to the north is the Winter Garden. Part of the site to be covered by the Triumph has been vacant for years. The other half has been covered with a garage.

A new theater is to be erected on East Houston Street at a cost of \$80,000 as the result of a lease closed yesterday by Abraham J. Halprin. It will cover the property at 139 to 145, now the site of two tenements and a moving picture theater known as the Houston Street Hippodrome. The new theater will be similar to the Jewish National Theater on the block to the west on East Houston Street. Charles Steiner will erect the theater. He has leased the site from Max Steuer, who bought the property in October.

OPINIONS ON SUNDAY PICTURES

"I think if we can have decent, elevating and helpful motion pictures it will be a very good thing to allow them on Sundays, and I would favor new legislation if the law be so framed that Sunday moving pictures are properly regulated."—Rev. J. Howard Melish, rector of Holy Trinity Protestant Episcopal Church, Brooklyn.

"If it is proper for official members of churches to enjoy themselves by taking automobile rides during the hours for re-

BETTER INSURANCE RATES SOUGHT

Messrs. Kohn and Brulatour Appear Before New Jersey Insurance Exchange

A conference, the results of which will be of vital interest to the entire motion picture trade, took place in Newark, N. J., on Wednesday, Dec. 27, when Ralph A. Kohn, representing the Famous Players-Lasky Corporation, the Pickford Film Corporation, and the Artercraft Pictures Corporation, and J. E. Brulatour, well-known motion picture man, appeared before the Fire Insurance Exchange of New Jersey to present their objections to the following rulings just announced by that body:

1. The value of all negatives, the subjects of which have been issued for public exhibition on the market fifteen (15) days or more prior to any loss or damage, shall be limited to not exceeding One Dollar (\$1.00) per linear foot.

2. Negatives and (or) positives, the subjects of which are censored and rejected by the National Board of Review, are not covered by this policy.

With regard to the first paragraph, it was pointed out to the insurance men that it was manifestly unfair to assign an arbitrary value of \$1 per foot to productions that had only been in circulation for fifteen days, since the value of feature productions at that stage of their life was almost invariably higher than even at the time of their release.

The fact that a motion picture had been rejected by the National Board of Review should not in any sense nullify its value.

ligious services on Sunday, the poor, who cannot afford that form of amusement but can afford to go with their families to motion picture theaters, should not be deprived of the privilege."—Rev. Chester C. Marshall, pastor of the Metropolitan Temple.

CENSORS IN ELIZABETH

ELIZABETH, N. J. (Special).—This city is now in possession of a Censor Board appointed last week by Mayor Mravag and composed of city officials, charity and social workers and society women. The Mayor is noted for his broad-mindedness and endeavored to select a representative board. Those appointed have already visited the theaters and declare they were treated courteously by the managers. There were only a few improper pictures, in their opinion. The personnel of the board is considered above criticism, except that most of those on it lack the varied experience that would make censorship ideal—if cen-

It was argued, because this board is unofficial in its capacity, being without legal authority, and any photoplays which had failed to measure up to its standards could still be released. The banning of any picture by the Board, then, left the determination of its value to the producer as it is within his province to decide whether or not he shall proceed to release the picture despite its disfavor with the Board.

In summing up this case, Mr. Kohn drew the attention of the insurance men to the fact that the passing of these two rulings would work especial harm to the motion picture interests in the State of New Jersey because, despite the fact that better photographic results can be obtained in the laboratories to be found in that State than in those of New York, at the same time producers would not risk sending their films into Jersey if they were deprived of insurance coverage.

The withdrawal of the New York business from the Jersey plants would, it was pointed out, mean a serious loss to the latter.

As a result of this protest by Kohn and Brulatour, the insurance men have agreed to meet a committee of the National Association including Messrs. Kohn and Brulatour, for a further discussion of the question with a view to agreeing upon a mutually satisfactory adjustment of all difficulties.

sorship can be made ideal. The recent private exhibition of a medical picture which was barred by the Mayor led him to appoint the censors.

E. M. SCANLAN.

NEW ENGLAND LIKES SERIAL

After witnessing a show of the first five chapters of "The Great Secret," the Metro serial in fifteen chapters, with Francis M. Bushman and Beverly Bayne as stars, New England exhibitors expressed unbounded enthusiasm and began clamoring for it.

This news was brought to the New York offices of the Metro Pictures Corporation by Joseph F. Lee, personal representative of Louis B. Mayer, secretary of and one of the biggest stockholders in Metro.

One hundred and twenty-five of the biggest New England exhibitors were present. The showing was in the Boston Metro projection room and a second "overflow exhibition" had to be given in order to take care of the crowds.

"WEAKLINGS" OF THE FILMS

Role of "Weak Brother" Has Its Amusing Ramifications as Well as Serious Side

By CHARLES RAY
(Ince-Triangle Co.)

Much has been written of film vampires, film heroes, and the like, but very little has been touched on in regard to the so-called film "weakling." I have been fortunate enough for the past two years to have a monopoly of this role almost exclusively and, naturally, I have come by considerable experience.

Everybody's heart pours out in pity for the "weak brother," so it is quite possible that the future "weakling" in moving pictures will divide popularity with the hero and heroine. The role has its amusing ramifications, as well, whether the weak one be obsessed with an inordinate appetite for alcohol or the dreamy pipe or poison phial.

Become a "weakling" and for once you will know that you are no more residing in a world by yourself. One of my plays had no sooner reached the public when I received a polite letter from a temperance organization to the effect that I was exercising my talents down wrong channels and had better rectify my film boundaries.

Again, when I had become "addicted" to the opium habit, I was besieged with letters from patent medicine kings, offering snug royalties for the use of my name in their advertisements. And when I manifested another "weak" side of my nature

I received a letter mailed from some mid-west sanitarium, an inmate writing that, though I was probably unaware of it, I was being hounded to death and that "they" would get me in time.

To "learn" the opium habit I had occasion to visit a western Chinatown, down in the subterranean recesses of which the poppy using habit goes on with impunity. I did not wish to become a devotee of the drug, but I did just want one quaff of the pipe for a touch of realism, you know. I got it, and for the pleasure I received I may add that I might just as well have smoked green paint.

The old Chinaman said to me something like this: "Ah, you no b'long Number One smoker, just now. Bimeby you come back many times and then you smokem pipe till midnight and sleep angel sleep two days." I told him he could keep the pipe. I preferred to remain awake.

Wrecks and human derelicts form a greater percentage of a big city's population than most people imagine. I have made investigations during my search for material and I was staggered at what I saw. If I can do these poor devils any good in the way of rehabilitating their lives then my impersonation of "weakling" parts will not have been in vain.

ENDORSE VITAGRAPH SERIAL

"Secret Kingdom" Pleases Exhibitors in Rochester

F. F. Hartich, manager of the Syracuse branch of Vitagraph-V. L. S. E. has received a number of unsolicited endorsements of "The Secret Kingdom" from Rochester, New York, exhibitors. Among them are the following:

B. Munk, proprietor of the Park Theater, writes Mr. Hartich as follows:

"I had the pleasure of viewing 'The Secret Kingdom' when screened in Rochester, and I feel in duty bound to state that I consider the episodes which I saw the cleanest, strongest, and most thrilling serial that I have ever seen. The acting, photography, story and settings leave nothing to be desired."

Another letter was one received from Harry E. Rose, manager of the Flash Theater, Tonawanda, New York, who says:

"I wish to offer my comments on 'The Secret Kingdom' which I saw screened in Buffalo recently. The cast was well chosen; the photography very good; the story is thrilling—has punch; Charles Richman's acting superb; and Dorothy Kelly played her role faultlessly, as did the supporting cast."

LLOYD INGRAHAM ROBBED

With a black and blue spot the size of a saucer on his side, where the bandit gouged him in the ribs with the muzzle of a revolver, and robbed of his new motor car, a valuable watch and chain and nearly \$100 in cash, Director Lloyd Ingraham, of the Triangle-Fine Arts studio, emerged from an encounter with an automobile highwayman in Los Angeles recently thankful to have escaped with his life.

Ingraham was returning with his wife from a Sunday outing in a Los Angeles suburb. When they were at an isolated spot near Griffith Park two gunshots rang out from the bushes at the roadside and two bullets pierced the hood of Ingraham's machine. He brought the car to a stop as the masked assailants leaped upon the running board of his automobile, one of them jamming a revolver into the director's short ribs and threatening to shoot to kill if either he or his wife made an outcry.

The robbers relieved Ingraham of his watch and chain and nearly \$50 in cash. They also compelled Mrs. Ingraham to surrender two purses, one of which contained \$21 and the other a smaller sum. She carried both in a handbag which also contained her watch and a jeweled fob, but the highwaymen politely refused these valuables with the remark:

"We never take jewelry from women."

They then entered Ingraham's machine and disappeared at breakneck speed.

Shortly before noon the next day the police found Ingraham's automobile abandoned about twenty miles away in another part of the city. It showed the effects of hard driving but, with the exception of the bullet holes in the hood, was undamaged.

FILMS FOR THE YOUNG

The demand for special performances of films suitable for the family group and for young people as a means of meeting certain problems that have arisen in the motion picture industry is so widespread that the National Committee on Films for Young People (affiliated with the National Board of Review) has decided to take steps toward securing the definite co-operation of those in different parts of the country who are interested. Plans for bringing about this desired co-operation through the affiliation of the various committees which have been formed in different communities were prepared a few days ago.

EXPERIMENTS IN PHYSICS

Paramount Pictographs to Include Interesting Series of this Character

A series of interesting experiments in physics are being made for screen production by the editors of Paramount Pictographs, the "magazine-on-the-screen." The series of experiments are being made by Prof. R. P. Nichols, of Cornell University. In this series the fact has been brought out that the atmosphere is capable of the most extraordinary phenomena when the normal conditions are upset.

One of the principal factors in this connection is that Nature abhors a vacuum. To what extent this is true may be shown by removing the air from a small cylinder, with the result that the natural atmospheric pressure (15 pounds to the square inch) will immediately raise a 60-pound weight.

This law was taken advantage of in the first steam cylinder invented by John Watts in his development of the locomotive and has led to many valuable discoveries since his day.

It is interesting to note that although water, under normal conditions, does not boil until raised to a temperature of 210 degrees, when placed in a vacuum is made to boil violently by applying ice to the top instead of flame underneath it. This proves that the agitation of water boiling is not solely due to its temperature but rather to its effort to overcome the atmospheric pressure from above. Air which has been compressed under thousands of pounds pressure is liquefied at a temperature of 310 degrees below zero and exhibits the most extraordinary characteristics. It expands rapidly in its normal state, exerting a tremendous pressure and when poured on the surface of water immediately freezes a cup of ice in which it rests. A flower dipped into liquid air immediately freezes solid and becomes as brittle as an egg shell.

Because liquid air is so rich in the element oxygen, cotton which ordinarily burns with difficulty, when saturated with the liquid will burn as rapidly as gunpowder.

METRO'S JANUARY RELEASES

Five important releases will be presented during January by Metro Pictures Corporation on its regular program. Besides this, five chapters of "The Great Secret," the great serial starring Francis X. Bushman and Beverly Bayne, will be offered to the public, and five one-act comedies will be released—three Drew comedies and two starring Ralph Herz.

The year 1917 opens with the release of "Vanity," a Popular Plays and Players production starring Emmy Wehlen, written by Aaron Hoffman and directed by John R. O'Brien.

The celebrated star, Ethel Barrymore, will be seen Jan. 15 in "The White Raven," her first production completed since her announcement that she had abandoned the speaking stage to appear in Metro wonder-plays.

Viola Dana in "Threads of Fate" is the Jan. 22 release.

Metro's final regular release for January will be "Bridges Burned," with Mme. Petrova as star. Mme. Petrova herself is the author of "Bridges Burned," the scenario having been prepared by Wallace C. Clifton.

The Metro comedy releases for the month are "The Matinee Idol," with Ralph Herz; "Cave Man's Ruff," (Mr. and Mrs. Sidney Drew); "His Perfect Day," (Mr. and Mrs. Sidney Drew); "Married, But Single," (Ralph Herz); and "The Pest," (Mr. and Mrs. Sidney Drew).

Metro thus sets a brisk pace which will be kept up during the entire year.

FIRST-RUN HOUSES BOOKING "PEARL OF THE ARMY"

Pathe Military-Mystery Serial Regarded as Big Feature

Pathe's military-mystery picture, featuring Pearl White at the head of an all-star cast, including Ralph Kellard, is being booked everywhere by important first-run houses, many of which in the past confined themselves exclusively to multiple reel features and refused to show serials.

It is the claim of Pathe that every episode of a good serial is a greater box office attraction than most of the five-reel productions now on the market. This claim is substantiated according to J. A. Best, vice president and general manager of Pathe Exchange, Inc., by the fact that many exhibitors have found that the days on which they show Pathe serials are the best of the week, regardless of what other pictures are shown. Recognizing this fact, many exhibitors are now advertising each episode of "Pearl of the Army" as the feature of their program, playing it up as more important than their five-reel offering.

PARAMOUNT MAKES DRIVE

A special salesman's drive on Paramount Pictures was recently made in Detroit and the vicinity by the Famous Players Film Service, Inc., of Detroit, Mich., distributors of Paramount Pictures in that district, resulting in signing up seven new theaters in Detroit and twelve new theaters in the vicinity. At the same time the exhibitors aids department of this exchange conducted a strenuous publicity campaign, and have distributed to the Paramount exhibitors many thousands of dollars worth of accessories and aids.

The new theaters signed were the Regent, Countess, Vendome, Gratiot, Jewel, Baker and Fine Arts, all in Detroit; the Apollo of Hudson, Mich.; Rex of Three Rivers, Mich.; Gem of St. John's, Mich.; Royal of Calumet, Mich.; Garden of Marshall, Mich.; Garrick of Milan, Mich.; Monarch of Midland, Mich.; Gero of Manistique, Mich.; Princess of Clare, Mich.; Gem of Moranci, Mich., and Community Playhouse of Centerville.

"Civilization," the Thomas H. Ince's million-dollar spectacle, has been booked for an indefinite run at the new America Theater, Denver, Colo.

MAXINE ELLIOTT WITH GOLDWYN

Beautiful Actress to Make Her Debut as Star of New Company

Maxine Elliott's real reason for hurrying to America from the European battlefields has at last become known. Miss Elliott is going to make her debut on the motion picture screen as a star for the Goldwyn Pictures Corporation.

In order to make her immediate screen appearance for her new managers, Miss Elliott is taking a several months' furlough from war relief work on a hospital barge in the canals of Flanders.

Despite the vogue of the screen and the fact that many other celebrities have entered pictures, Miss Elliott has never had a desire to invade the cinema world. To all of the companies who have sought to entice her she has resolutely said, "No."

The Goldwyn officers had several surprises during the last moment of their negotiations with this famous beauty. They asked what furnishings she wished for her dressing-rooms, what type of motor she preferred to convey her to the studio, and other questions of the same sort. Even the upstairs of the film business are very particular about these details. But Miss Elliott was not interested at all.

All of us in Europe have seen so much that is distressing, so much that is chasten-

ing, so much that adjusts any sane man or woman's perspective—especially in Belgium and Flanders—that never as long as I live will I lay any emphasis upon receiving special favors and considerations above other men and women," she said.

"It would be a blessing if all men and women could come into contact with some of the phases of this great disaster that has befallen Europe. It would temper and subdue those thoughtless persons who think chiefly of themselves. Contact with this war brings the real man or real woman struggling outwardly for expression."

"But, after all, do not let us use the personal pronoun just because I am entering motion pictures. It may sound amusing coming from a professional woman, but the egotistical promotion of players has constituted one of my chief objections to appearing on the screen. Everything is 'I, I, I.' My screen work will consist of appearing before the camera and very little talking."

Announcement will be made in a few days of the distinguished director who is to introduce Miss Elliott to the public in her first Goldwyn picture.

Big or little advertisement, or cut, will be welcome in this representative 1917 issue.

The Annual Number will be the regular issue of the week.

Advertising Rates

One-page.....	\$130.00
One-half page.....	65.00
One-third page.....	44.00
One-quarter page.....	33.00
One-eighth page.....	16.50

Special Rates on Cover Pages
in Color on Request

Cuts

Two Column.....	\$30.00
One Column.....	15.00

THE
New York Dramatic Mirror
1493 Broadway, New York

APPROVE EDISON CONQUEST FILMS

Company's New Plan Receives Endorsement of Organizations for Welfare Work Throughout Country

Before Thomas A. Edison, Inc., embarked upon the project of producing the recently announced Conquest Pictures, the opinions of a large number of organizations interested in the improvement of motion pictures were solicited. The plan was described to them in detail and the nature of the proposed productions, which will consist of clean and vigorous stories of adventure, rollicking comedies or a strikingly individual sort, and split-reel scientific subjects, was fully explained. The views of various societies interested in welfare work among young people, as well as those of noted philanthropists and other individuals who are known to be active in the work of bettering the conditions of society, also were sought. So emphatic were the expressions of approval that resulted from this endeavor to gauge the opinion of the best motion picture authorities of America, that the Edison Company not only decided to undertake the production

of a program based along the lines described, but to hasten the production of it in every possible way.

As a result, a number of stories already have been filmed and are ready for release in the immediate future. The dramatic features of the new program, which will consist of five reels each week, will be superb productions of the world's finest stories of adventure. Many of them will deal with the exploits of the more renowned, youthful characters of fiction—characters who are known and admired equally by young people and adults. There will be an abundance of romance in them, but it will be real romance and entirely devoid of the objectionable features that are possessed by many so-called romances. They will enable exhibitors to introduce a new and refreshing element into programs that have in some instances been, and are filled of necessity with sex and society pictures.

MOTION PICTURE ACTIVITIES ON THE PACIFIC COAST

News of Interest from Studios in California—Gossip of the Players

BY MABEL CONDON.

LOS ANGELES, CAL. (Special).—Seasoned by his famous smile, Douglas Fairbanks carried the compliments of the season from the West to the East to Mayor Mitchell of New York from Mayor Woodman of Los Angeles. Bessie Love, the Triangle Fine Arts star's personal representative, conducted the party, including Fairbanks' leading lady, Mildred Harris, and John Emerson, who will direct the new story, written by Anita Loos.

William Duncan's happiest Christmas gift is written on a telegram sheet from J. Stuart Blackton, Vitagraph's president, to the Western General Director: "Give Duncan a company of his own and start him working on the 'Hearts of Flame' picture." With Duncan's fine record, his athletic prowess, and the company given him, his photodramas are assuredly blue ribboners.

Al E. Christie has secured a series of comedies especially written for his comedians by Epes Winthrop Sargent, based on a good-natured fling at the foibles of modern society.

The results of Julian Rupert's particular methods of direction will be best shown in the Universal five-reeler, "Marcel's Birthday Present," featuring Louise Lovely, and Rupert himself playing the lead.

Hard luck week at the Rolin studio left wreckage trailed across the lot. Harry Pollard sprained his thumb throwing a tomato; Bebe Daniels cut her knee on broken glass; Harry Todd tore the muscles from his only good leg left from a former wreck, and Manager Whiting and Director Roach are facing a charge for speeding the new machine.

Eddie Lyons, Lee Moran and Edith Roberts are featured by Director Louis Chaudet in a one-reel Universal comedy, "Where is My Husband?" that is said to be a really "worth-while" picture.

Eddie Dillon is starring Bessie Love in the Triangle Fine Arts picture, "The Doll Shop." With Max Davidson as a lazy wretch and Anita Loos as the author, the combination augurs well for laughter.

Edith Storey's new dog, a Maltese Cross, is to remain in Los Angeles to console the Vitagraph star, while Mrs. Storey is taking to New York Miss Storey's pedigreed cats to enlarge her menagerie.

When Director Joseph de Grasse has finished his Universal drama, "The Flashlight," featuring Dorothy Phillips, he will cruise the Pacific waters around the Philippines on his first vacation in many a moon.

Mary Anderson persuaded Duffy Kirke to take her out slumming, but her smile precipitated a riot. Duffy had to fight off fifteen husky ruffians. The disastrous effect of a dimpling smile can be seen in the next episode of the Vitagraph series of "Dangers of Diana."

Claire McDowell is considered one of the great screeners, but Director Charles Swickard will never again take scenes on board that demand Miss McDowell's presence. She was seriously ill when Swickard made sea scenes in his Universal drama, "Beyond the Pale."

Allen Holubar not only wrote the French story, "The Reward of His Government," but directed the Universal production and played the leading role. He ought to have a triple-sized pay envelope.

Fascinating Constance Talmadge, who scored such a tremendous hit as the Mountain Girl in Griffith's "Intolerance," is to make another big step up in Mary H. O'Connor's drama, "The Girl of the Timberlaine." Paul Powell, director, and John Loefer, at the camera, are also making records.

President H. O. Davis is steadily working out his plan of increasing the various

efficiency systems he has inaugurated at Universal City.

David Horsley is starring Crane Wilbur in an octette of stories, "The Morals of Men." The first is "Unlucky Jim," with a cast including Florence Priddy, Nan Christy, Ida Lewis, Harriah Ingraham, James Fausett, and Jud Mullally.

J. Warren Kerrigan will leave the first of the year on a tour of the United States. During his absence there will arise in Hollywood's film center a new studio wherein to produce the new features starring Mr. Kerrigan. The director and supporting cast are practically all engaged.

S. S. Hutchinson, president of the American Film Company, is fully content that his studio will keep up with the van. Five producing companies will be headed with stars of national reputation; stories by screen authors will be produced by directors of tried and seasoned experience, with a corps of personally selected studio workers.

Tom Mix, noted Western cowboy, has joined the Foxfilm Comedy program, after eight years of Selig experience. Victoria Forde is to play opposite.

Joy hangs over the chimney of their new offices, for the Helen Holmes company of the Signal Film Corporation has been handed a Christmas gift in the form of the completion of the dreaded thirteenth episode of their serial, "A Lass of the Lumberlands."

William Hart, as a fighting Western editor in the last Hawks story, "Truthful Tulliver," is cleaning up an Arizona village of the early sixties, with a big heart, a clean soul and two guns to back up his editorials. Alma Reubens, a beautiful girl of raven tresses, is his leading lady.

Theodore Roberts, Maude Fealey and the Lasky director, Rollin Sturgeon, are at Washington filming, among other locations, the lobby and diningrooms of the famous Willard Hotel.

William Russell's swollen jaw was the cause of a change of plans when the newest William Russell feature, "A Son of Battle," was begun at the American studio. The Russell jaw was the result of a scientifically slung fist in the fight scene in his preceding picture, "The Twinkler."

A horse stumbled, fell down an embankment and threw down Leo D. Maloney, who plays opposite Helen Holmes, of Signal fame. Mr. Maloney will not be much interested in J. P. McGowan's "call" that the company will spend New Year's Day filming horse races at Tia Juana.

Sessue Hayakawa and his company, under the direction of Marshall Neilan, will spend the holidays at Honolulu filming the Lasky feature starring Hayakawa.

Anna Luther will play opposite George Walsh in a new Fox picture and are beginning happily their holiday gift, while Gladys Brockwell is equally happy at finishing her latest drama.

Oiga Printzlan has shifted her pen from Ince to Lasky, and Dennison Clift is a Northern star to fit stories to Lasky stars.

After a refreshing hunting trip among the mountains, Dustin Farnum is gunning for a new script with his director, William D. Taylor, in Fox's lairs.

Richard Bennett is doing his best work in "The Gilded Youth," the American five-reel feature, that shows the transformation from a shiftless, care-free youth to a man of purpose and stability. One of the finest comedians of America seems to be finding his rightful place, making happiness for high-strung audiences.

Mac Murray is up in the mountains with her company and director, Robert Leonard, filming Christmas scenery up in the mountains.

the subjects of Censorship and Better Films, in January will make a similar tour through New England and northeastern New York. She will be in Glens Falls, Jan. 6; Troy, 8; Burlington, Vt., 9; Springfield, Mass., 11; Boston and Salem, Mass., 15-17; Portland, Me., 22; Providence, R. I., 23; Hartford, Conn., 25, and New Haven, Conn., 27.

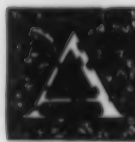
WINS SUNDAY OPENING FIGHT

A. J. Dix manager of a number of theaters in South Dakota, was recently brought into court because he attempted to run his theaters on Sunday, something unprecedented in the city of Mitchell, S. D.

During the course of the trial Mr. Dix maintained that pictures on a Sunday were a very good thing for the community, because they were safe and sane amusements that he presented and were demanded by society and human nature.

After sixteen hours of jury deliberation, the twelve men who sat in judgment in the case disagreed, the vote having stood seven to five for acquittal. Since then there has been no attempt to stop the running of Paramount Pictures in the community.

Mr. Dix maintains that the need for wholesome amusement created the demand for motion picture theaters to be open on Sundays and that it was the only sort of wholesome amusement that was being offered in his community.



ALL PERMANENT successes in motion picture production have been founded on the greatness, the vitality and power of the plays offered to the public. After centuries, no one has improved upon Shakespeare's "The play's the thing."

GOLDWYN PICTURES will link the greatest plays with stars of only the first magnitude from the ranks of the theatre and the screen.

THIS ORGANIZATION will rank the play, its production and its star as of first concern. To guarantee picture perfection this company has allied with it the playwrights responsible for the greatest box office stage successes of the present theatrical decade. These authors are:

IRVIN S. COBB
ROI COOPER MEGRUE
EDGAR SELWYN

PORTER EMERSON BROWNE
MARGARET MAYO
AVERY HOPWOOD

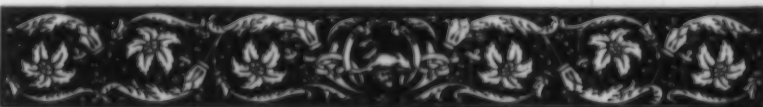
and as many more, soon to be announced. Their plays will receive the most elaborate production that can be devised by the masters of stage, screen and scenic investiture.

BEFORE ONE PICTURE is released the exhibitors of America will have the opportunity to see not less than SIX finished Goldwyn Pictures, complete in every detail.

ONE OF THE NOVEL developments in this organization will be its reliance upon and confidence in the judgments of the nation's exhibitors—instead of treating their views with the contempt and disregard that have so undermined the solidarity of the picture industry.

Goldwyn Pictures Corporation

Telephone Main Offices
Vanderbilt 11 16 East 42nd Street, New York City
SAMUEL GOLDWYN, EDGAR SELWYN, ARTHUR HOPKINS, CROSBY GAIGE,
Pres. Vice-Pres. Vice-Pres. Trans.



BOOSTS "SUNSHINY" PICTURE

In view of the release by Pathe on Jan. 7 of "Her New York," a Gold Rooster feature starring Gladys Hulette, the advertisement of H. M. Thomas, manager of the Strand Theater of Omaha, is of interest.

Mr. Thomas, like many of the exhibitors, believes in pictures of a sunshiny character. He announced "Prudence, the Pirate," in which Gladys Hulette starred, in part as follows:

"I am changing another picture for you. The one I had booked was too full of much gloom. You can get gloom enough at home figuring why eggs cost so much per dozen, or any of the other estates of warables that seem to be affected by the H. C. L., so when you go to a show you want to be amused. I have just screened Gladys Hulette in "Prudence, the Pirate," and let me tell you something—it is one of the most delightful comedies I have ever seen."

MISS PECK ON TOUR

Mary Gray Peck, of the Motion Picture Committee of the General Federation of Women's Clubs and working in cooperation with the National Committee on Films for Young People (affiliated with the National Board of Review of Motion Pictures), who recently made a tour of the Middle Western States, speaking under the auspices of women's clubs and other organizations on

ROTHAPFEL MAY REMAIN AT RIALTO

Has Resigned, but Renewal of Contract is Being Considered. He States; Not Going to Triumph Theater

Samuel L. Rothapfel, managing director of the Rialto Theater, New York, asserted Tuesday morning, in answer to an inquiry from a representative of THE MIRROR, that while he had resigned his position with the temple of the films, even now a renewal of his contract with that theater in his present capacity was being considered. He declared emphatically, however,

that he would not assume management of the new Triumph Theater, to be constructed at Broadway and 49th Street.

During his direction of the Rialto, Mr. Rothapfel has introduced many original ideas in the way of musical settings, color effects, and so on, which have had much to do with the success of the institution and its artistic excellence.

CALIFORNIA COMMITTEE

The organization of an Advisory Committee of the National Association of the Motion Picture Industry on the Pacific Coast will probably be completed in January, when P. A. Powers, treasurer of the Universal Film Manufacturing Company, a member of the Executive Committee of the National Association, and Donald J. Bell, president of the Bell and Howell Company of Chicago and a vice-president of the National Association, will be in Los Angeles and San Francisco.

REMODELS THEATER

Charles Gilroy, of Ogdensburg, N. Y., has just finished remodeling the Star Theater, which he manages. The completed house is a beautiful structure, one feature of which is the highly attractive lobby, decorated with palms and photographs of stars. Each star is nicely framed and the lobby has a very inviting atmosphere. Mr. Gilroy claims that Paramount Pictures are the best he is showing, and has remodeled and equipped his house to be in keeping with the high-class pictures.

TRIANGLE

RELEASES FOR WEEK OF JANUARY 14th

FRANK KEENAN
MARGERY WILSON

"THE BRIDE OF HATE"

KAY BEE

A distinctive drama of the old South. A mystery play with its suspense predominant to the very end. Boldly presented, powerfully told, original and convincing. Frank Keenan's most impressive characterization.

DOROTHY GISH

"THE LITTLE YANK"

FINE ARTS

She's a real live girl and she took a thrilling part in the struggle between the North and South. She was a border girl, torn between loyalty to the Union and love for a Southern officer. It's the different story of the Civil war, exciting and appealing.

TRIANGLE KOMEDIES

TWO
"LOVE UNDER COVER"
and
"THE PIPE OF DISCONTENT"
They are clean, dashing, frothy; full of action, plot and hilarity.
A Valuable Addition to the Triangle Program

WILLIAM A. BRADY

in association with
WORLD PICTURES

presents
ROBERT WARWICK

"The Man Who Forgot"

Cast including

DORIS KENYON and GERDA HOLMES

Produced by Paragon Films, Inc.

From the book by Jas. Hay, Jr.

Directed by Emile Chautard.

CHESTER BARNETT

LEADING MAN

The Mutual Caden Exchange, Business Representative.

1917 Langore Bldg., New York City

NILES WELCH ADELE LANE

LEAD

Technicolor Motion Picture Co.
JACKSONVILLE, FLA.

Current Release—Miss George Washington
(Famous Players)

EDWARD JOSE

ASTRA—PATHE



SCENE FROM "THE RAINBOW."

Sherill-Art Dramas Picture, featuring Dorothy Bernard, supported by Robert Connors and Jack Sherill.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED.

With the passing of the year 1916 let us take a peek into the past months and also gaze into the crystal-glass of the future. The past year, take it all in all, was an unusual one in connection with photoplay writing. It was the turning point, as it were, marking the passing of many of the pioneer writers of screen plots and the ascendancy of new talent. Many of the names emblazoned on the movie screens in 1914 and 1915 flickered and died in 1916, while comparatively unheard-of writers rose to fame. Where are the movie writers of yesteryear? The men and women whose names filled the chit-chat of the Photoplaywrights Department, appeared with frequency on screen and on poster? Nine out of ten of them are yet writing photoplays—we know because we are in correspondence with a number—yet nine out of ten are not selling their scripts as of yore. Why? Well, there are several reasons. One reason is that a number of the leading producers have developed their own staff writers, men and women who work with and for them. Men and women who specialize in the type of drama or comedy these particular directors desire. For example, one specialized in the sub-titling, one in the cutting, and another in the continuity of story, holding daily converse with the director and being right on the ground. Another reason is the revival of the synopsis; and yet another the continued popularity of the feature film play of ten or more reels.

To Elucidate—

The feature film is usually an adaptation from some famous story, and is arranged for screen purposes by a staff photoplay writer. Then the synopsis was a death blow to many of the Old Guard. The synopsis, be it known, requires originality of plot, but no art. The Old Guard, accustomed to turning out neat and nifty scenarios, to be produced as nearly as possible as written, and also turned out with perhaps a certain star in mind; well, the old guard stopped in amazement when it was discovered that the synopsis of Jim Jones and Sarah Smith were being accepted. Not only were the synopsis of Jim Jones and Sarah Smith being purchased for the novel stories they contained, but the cherished scenarios of the Old Guard were being returned with startling regularity. Many could not bring themselves to write synopsis only, and sales became very infrequent. Another mitigating item

was the fact that the scenario staffs of many of the film companies changed suddenly. The scenario editors in touch with the Old Guard, who knew what they could and could not do, were missing from their accustomed places. Others culled from newspaper and magazine offices and elsewhere filled the editorial chairs, and were not impressed with the names of those writers long in the game. And thus it came about with the rapid changes in stars, methods, policies, and editorial staffs that those in authority reached out for the idea, it mattered not from what source, and ignored the Old Guard to an astonishing degree.

Gone But Not Forgotten—

The Old Guard may be gone but not forgotten. They blazed the trail and, during the coming year, many of them will again gain much sustenance in Filmland. Unless we miss our guess there will be an unusual revival of one, two and three-reel comedies and dramas. And it takes the Old Guard—the pioneers—to turn out this stuff. They thrive upon it; they specialized in it when the five-reeler was a rarity and they will welcome back the turn of the wheel. It is only the swing of the pendulum that has for a time sent many of the Old Line writers into the background. There must be a backward swing and they will, many of them, again come into their own. One film man of prominence anticipates a revival of the split reel stuff again and predicts there will be a great demand for it before 1917 is well under way. This will be pleasing news to those who have specialized in split-reel comedies and dramas.

As to Comedy—

And the cry of the film maker is for comedy and yet more comedy. Two-reel comedy ideas, comedy serials, with the same stars in each product, but all having a bearing on the whole, are in demand by several producers. Others are inclined to favor comedy in three-reel lengths. The writer who in 1917 can turn out a consistent brand of simon-pure comedy containing good plots and action will keep the wolf far, far from the doorway. Many of the students of the film game predict an abrupt falling off in popularity of slapstick comedy. Some profess to believe that the decline is already noticeable. Be that as it may, a clever comedy, with good sparkling subtitles and carrying a novel story, will be in demand.

WILLIAM A. PINKERTON, the famous detective, recently was a guest at the Bell Jungle-Zoo, Los Angeles. The camera finally got him and he will be presented in a forthcoming number of The Bell-Tribune, the twice-a-week news reel.

KITTY GORDON's new World-Brady Play, "The Haunting Shadow," probably will not be released until early next summer, although it will be completed within the coming month. It is a strong drama with a most affecting heart interest.

NATIONAL ASSOCIATION ACTIVITIES



ADVANTAGES OF PARCEL POST FOR FILMS

National Association Gathers Data Telling How to Get
Greatest Efficiency from Service

Films are now admitted to the United States parcel post! This announcement, issued in Washington just before Christmas, not only put a feather in the cap of the National Association of the Motion Picture Industry, whose work is held responsible for the ruling, but is a boon to the industry which will be appreciated more and more as time goes on.

The National Association is gathering together material for a folder which will tell the industry how to get full efficiency out of the parcel post, and will also tell just where the mail ceases to be cheaper than express—these figures cannot yet be given out, but these facts will be of interest.

A shipping case, loaded with five reels (the standard unit of shipments), weighs between 45 and 50 lbs.

The parcel-post regulations admit fifty-pound shipments within the first and second zones, that is, within 150 miles.

Beyond this area, packages are limited to 20 lbs., which will include two reels in the regulation packing case.

The National Association is working out a chart of comparison between parcel-post rates and express rates, and this chart will show just where the mails should be used.

At this time, however, the conditions seem to indicate that, as was anticipated, the chief monetary advantages of the parcel post to the distributor will be in shipments to theaters within a short radius of the exchange.

The other advantages of the postmaster-general's ruling, however, go far beyond the

question of money saved on shipments. As pointed out by the National Association the advantages are the following:

The competition which it offers to the express companies may be expected to result in lower rates, as it has with other commodities carried by the parcel post.

The use of the mails will open new territories and will carry motion pictures into rural communities not now enjoying them.

Thousands of small communities can now be served through the Rural Parcel Delivery Post, and at small rentals, not only can the public of these back-country villages be served but old films now left idle on exchange shelves can be rented at a comfortable profit.

The protection afforded the industry in case of any sort of transportation strike can hardly be overestimated. The mails have the right of way, and with the parcel post now open to films, the crisis which faced the industry a few months ago, when a national railway strike was imminent, can never occur.

Besides this, the decision of the United States Bureau of Explosives, that films were safe, under present packing methods, for transportation in the mails, will have a decided effect on the public mind and on the insurance companies. The old tradition that films are likely to explode under any and all circumstances will receive a decided blow by the action of the Post Office Department, whose decision to admit films in the present type of container was reached only after a thorough investigation.

ASSOCIATION DINNER

The dinner and entertainment to be given by the General Division of the National Association of the Motion Picture Industry, will be held on Friday, Jan. 26, as was suggested by the executive committee of the division. This was decided on at a meeting of the entertainment committee held last week.

The place is being selected by a special committee, headed by Mrs. W. von Rittberg, and the arrangements for a unique program are under the direction of Harry Reichenbach, chairman of the entertainment committee. He is planning special features, in addition to prominent speakers from within and outside the industry.

The members of the general division and their guests will be invited. Provision will be made for about 300 people, both men and women.

PREPARE FOR NEW PICTURE

Mary Pickford Begins Work on "Poor Little Rich Girl"

For the past few weeks the Mary Pickford studio in Fort Lee has been in charge of carpenters and mechanics in connection with the construction of big sets for the new Mary Pickford subject, "A Poor Little Rich Girl," the famous Eleanor Gates novel, which also enjoyed a big run as a play. Immediately upon completing the final preparation of the script early last week the actual staging of the new subject was commenced under the direction of Maurice Tourneur, who recently produced the second Pickford-Artcraft picture, "The Pride of the Clan," to be released Jan. 8.

NEW L-KO COMEDIES

"Laugh and the world laughs with you" is the slogan of the L-Ko Comedy Company in starting the new year right. They released on Jan. 5 "On the Trail of a Lonesome Pil," with Phil Dunham in the lead, supported by Lucille Hutton and Vim Moore. This is a picture which, it is claimed, combines the far-famed L-Ko comedy work, with artistic touches, something entirely different and bound to be appreciated by any audience.

This release is followed by another two-reeler, with Phil Dunham leading, ably assisted by Lucille Hutton, Myrtle Sterling, and Charles Inslee. From the title "A Limburger Cyclone" one can easily guess the kind of a laugh provoker this comedy is.

CENSORSHIP PROTEST

At the annual dinner of the Massachusetts branch of the Motion Picture Exhibitors' League of America, held in Boston on Dec. 21, Grenville S. MacFarland made an address protesting strongly against censorship, and in the discussion that followed it was declared that unwarranted restrictions would harm all the moving picture houses of the State. The following officers of the Branch were elected: President, H. A. Gilman of Dorchester; treasurer, W. B. Sproule of East Boston; secretary, A. F. Washburn of Boston.

IN THE STUDIOS

DIRECTOR COLIN CAMPBELL, of Selig Polyscope Company, has received the scenario for another large feature and will start at once. William N. Selig has selected a story dealing with one of the biggest and most vital subjects of the day in a way that promises to make the thinking public ponder.

E. K. LINCOLN, who is being featured by the Monmouth Film Corporation in the "Jimmie Dale" series, has arranged an interesting and novel program for himself as soon as the final episode in the present series is completed. When the picture is finished Lincoln plans to take the first steamer for England and purchase some more dogs for his nationally known Green-acre kennels.

BEAR VALLEY has been again invaded by the indomitable Wallace Reid and Anita King, but this time they are in search of locations and not wild parsnips, butterflies and other big game such as this intrepid pair are accustomed to hunt barehanded. Edward J. Le Saint is the guide of this hunting expedition, the results of which will ultimately be seen on the Paramount Program in a Lasky Production.

MARIE DORO has brushed off her Oliver Twist costume, combed out the boy's wig, packed them away in the top of the closet, and has said farewell to Charles Dickens's works. With the completion of the Lasky adaptation of "Oliver Twist," she has leaped over the calendar from 1837 to the present day, and has exchanged Dickens for those other well-known authors, Channing Pollock and Renold Wolf. "Lost and Won" is the title of her next Paramount picture.

TWO ANITA STEWART PICTURES

"The Girl Philippa," which opened at the Rialto Theater on Dec. 31 for a run, is already being acclaimed as a sensation of the year. A few friends of Albert E. Smith, president of Greater Vitagraph, under whose personal supervision "The Girl Philippa" was produced, and S. L. Rothapel, directing producer at the Rialto, saw it first and their comments whetted all appetites.

"The Glory of Yolanda," from the story by Malbelle Heikes Justice, which was directed for the Vitagraph company by Marguerite Bertach with dainty Anita Stewart as "Yolanda," is the Blue Ribbon offering through Vitagraph V. L. S. E. on Jan. 15.

HENRY B. WALTHALL

AMERICA'S GREATEST ACTOR

with

MARY
CHARLESON

is presented in

"The Truant Soul"

Victor Rousseau's powerful
drama of a

HIDDEN
MENACE



The Greatest of All the
Great Walthall Photoplays

Adapted by Charles J. McGuirk


Directed by Harry Beaumont

SCREEN TIME, 2 HOURS



Essanay

1333 Argyle Street, Chicago



I. STUART BLACKTON & ALBERT E. SMITH
Present

E. H. SOTHERN

AMERICA'S GREATEST ACTOR
SUPPORTED BY CHARLOTTE IVES IN

"The MAN OF MYSTERY"

A DRAMA OF A MAN WHO RETURNED
FROM THE VALLEY OF THE SHADOW
TO LIVE AGAIN AMONG THOSE WHO
THOUGHT HIM DEAD

VITAGRAPH

V-L-S-E

VITAGRAPH DENIES IT HAS PURCHASED THE RIALTO

Rumor Current During Week Past Is Not
Confirmed by Company

There is no truth in the rumor that either Greater Vitagraph or Vitagraph V. L. S. E. has purchased the Rialto Theater, New York, presided over by S. T. Rothapfel. At least that is the statement from the Vitagraph offices.

Rumor on Broadway during the past week coupled the name of Vitagraph with the Rialto in various ways to suggest that the Blue Ribbon company had acquired Mr. Rothapfel's house and would take it over as the Vitagraph theater, retaining Mr. Rothapfel.

Walter W. Irwin, general manager of Vitagraph V. L. S. E., when asked to make a statement to still these conflicting reports, said:

"It is in no way true that either Greater Vitagraph or Vitagraph V. L. S. E. has acquired any interest of whatsoever sort in the Rialto Theater, always excepting that interest which these two companies have and maintain in every theater which runs Blue Ribbon productions.

"Mr. Rothapfel has contracted for Blue Ribbon features as the basis of his 1917 program. For these features Mr. Rothapfel pays a flat regular price per week, the same as does every Vitagraph exhibitor.

"Outside of these conditions Vitagraph has no connection whatever with the Rialto Theater."

BUFFALO SCREEN BALL

The second annual ball of the Buffalo Screen Club will be held on the evening of Jan. 20 in that city. Practically every one connected with the industry in western New York will be present and they will serve as a magnet to draw a large number of film fans. Several novel features have been arranged for the ball.

NELL SHIPMAN ACTIVE

Writes Numerous Scenarios; Plays in Pictures—
Plans London Trip

A check received by Nell Shipman from the American Film Company in payment of the motion picture rights for "My Fighting Gentleman," makes the seventh photodrama disposed of by this popular writer since coming to New York in November, and the third purchased by the American Film company.

"My Fighting Gentleman" will also be issued in book form by one of the leading publishers.

A three-act comedy nearly completed, and two more photodramas ready for release, one of which it is believed will create a sensation, is the sum total of Nell Shipman's literary activities during the past six months, during which time she also managed to play the leading role opposite Lou Tellegen for the Lasky company in "The Black Wolf," which will be released on Feb. 12. She also played a number of weeks in connection with the Vitagraph exchanges on the bookings of "God's Country and the Woman."

Despite war conditions, Nell Shipman says she will take a short trip to "London-town" and back, before discussing plans for the new year.

ANNA HELD POSES

Seen in International News Pictorial in
"Peacock" Gown

A brilliant addition to the list of stars in the "Footlights and Fashions" series of the Hearst International News Pictorial is Anna Held, the famous French actress. Mme. Held will appear on the screen in her wonderful peacock gown of white chenille, which was designed by her and which is by far the most gorgeous costume that has been shown in any production so far this season. The gown is so arranged that Mme. Held, by pulling on silken ropes over her shoulders raises the train of the dress high in the air so that it looks exactly like the feathery tail of a huge white peacock.

C. A. MEADE APPOINTED

He Will Have Charge of Pathe Office in
Detroit

In accordance with the policy of building up the finest exchange organization in the industry, Pathe announces that in addition to the many excellent salesmen and managers who have been recruited since the beginning of the new administration of J. A. Berst as vice-president and general manager, the organization has been further strengthened by the addition of C. A. Meade, who assumed charge of the Detroit Pathe office on Christmas Day.

Mr. Meade is well known from coast to coast and needs no introduction to Detroit exhibitors. He has always enjoyed a reputation for ability, energy, and fair dealings and he brings to Pathe a wealth of experience and the best wishes of a legion of men in all branches of the motion picture industry.

AT THE RIALTO

The Rialto has Anita Stewart in "The Girl Philippa" as the dramatic feature of its pictorial and musical program this week. Owing to the exceptional nature of this Vitagraph production, the doors of the Rialto were opened at 10 o'clock each morning all week. The picture was given an elaborate musical setting and for the first time in the history of motion pictures Mr. Rothapfel will introduce the use of two projection machines throwing two pictures on the same screen at the same time.

There is an exceptional educational feature, the usual carefully edited "Literary Digest of the Screen," and all the color harmonies, scenic panoramas and incidental music which make the programs at the Rialto distinctive.

Capt. Leslie T. Peacocke, scenario writer extraordinary, has left the Universal Film Corporation and is now with Balboa, writing five-reel original stories in the first of which Jackie Saunders is to be starred. Kathleen Clifford will later appear in another picture by Capt. Peacocke, who is the author of hundreds of successful scripts. He declares that he is delighted with his new surroundings at Long Beach, California.

MARY NASH ADDED TO WORLD FILM GALAXY

Stage Favorite Will Appear First in Play by
Jules Eckert Goodman

Mary Nash is the very latest addition to the rapidly increasing group of feminine stars engaged by the World Film Corporation in line with the recent announcement of Director General William A. Brady. The future releases of this company now include plays the central figures in which are in the hands of Alice Brady, Ethel Clayton, Kitty Gordon, Gail Kane, Marie Dressler, and Miss Nash.

The actress last mentioned will be the star of several World-Brady pictures under her present contract. This document contains a renewal clause of which the corporation fully expects to take advantage.

Miss Nash is at present playing the featured role in "The Man Who Came Back," the current all-season attraction at the Playhouse, New York. In this drama she has a personation which covers an exceptionally wide range of emotions and characteristics set in surroundings embracing a cabaret in San Francisco, an opium joint in Yokohama, and a pineapple plantation in Hawaii.

The better to insure a similarly effective and fitting part for Miss Nash's debut as a World Film star Mr. Brady has engaged Jules Eckert Goodman to write the play. Mr. Goodman is the author of "The Man Who Came Back."

END OF "VAMPIRES"

"The Terrible Wedding," what one reviewer calls "a whirlwind of hair-raising feats," is the final episode of the Gaumont-Mutual photo-novel, "The Vampires." It reaches the screen Jan. 18, the big feature of the Gaumont program of the week of Jan. 14. This chapter marks the end of the organized band known as the arch criminals of Paris. Their capture, which brings about the death of many of them, is most exciting.

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players		
Date	Title	Star
Dec. 18	Traveling Salesman—Comedy	Frank McIntyre
Dec. 25	Snow White—Fairy Play	Marguerite Clark
Jan. 1	The Slave Market—Drama	Pauline Frederick
Jan. 8	Great Expectations—Drama	Louise Huff and Jack Pickford
Jan. 15	A Girl Like That—Drama	Irene Fenwick, Owen Moore
LASKY		
Jan. 4	The Evil Eye—Drama	Blanche Sweet
Jan. 11	A Mormon Maid—Drama	Mae Murray
Jan. 15	Betty to the Rescue—Drama	Fanny Ward
Jan. 22	Lost and Won—Drama	Marie Doro
Jan. 25	The Golden Fetter—Drama	Wallace Reid and Anita King
FALLAS		
Dec. 21	The Right Direction—Drama	Vivian Martin
MOROSCO		
Dec. 28	The Redeeming Love—Drama	Kathlyn Williams
Jan. 11	The Happiness of Three Women—Drama	Thomas Holding
Jan. 29	His Sweetheart—Drama	House Peters, Myrtle Stedman
PATHE GOLD ROOSTER FEATURES		
Thanbouser		
Dec. 31	Joy and the Dragon—Drama	Little Mary Sunshine
Jan. 7	Her New York—Drama	Gladys Hulette
Jan. 21	The Image Maker of Thebes—Drama	Valkyrien
Astra		
Jan. 14	Kick In—Drama	William Courtenay, Mollie King, and Susanne Willis
Greater VITAGRAPH V. L. S. E., INC.		
Dec. 25	The Ninety and Nine—Drama	William Courtenay and Lucille Lee Stewart
Jan. 1	The Soul Master—Drama	Earle Williams
Jan. 1	The Man of Mystery—Drama	E. H. Sothorn, Charlotte Ives.
Jan. 15	Indiscretion—Drama	Lillian Walker
Jan. 29	Her Right to Live—Drama	Peggy Hyland and Antonio Moreno
UNIVERSAL RED FEATHER		
Jan. 1	Polly Put the Kettle On—Drama	Ruth Stonehouse and Jack Mulhall
Jan. 8	Fighting for Love—Drama	
BRADY-WORLD		
Dec. 25	The World Against Him—Drama	E. K. Lincoln and June Elvidge
Jan. 1	A Woman Alone—Drama	Alice Brady
Jan. 8	On Dangerous Ground—Drama	Gail Kane and Carlisle Blackwell
Jan. 15	The Man Who Forgot—Drama	Robert Warwick, Gerda Holmes, and Doris Kenyon
Jan. 22	The Bondage of Fear—Drama	Ethel Clayton, Rockcliffe Fellowes, Arthur Ashley and Henry Hull
Jan. 29	Little Wakes Up—Comedy	Marie Dressler and Johnny Hines
MUTUAL-AMERICAN		
Dec. 18	The Innocence of Lisette—Drama	Mary Miles Minter
TRIANGLE Fine Arts		
Dec. 31	The House Built Upon Sand—Drama	Gish
Jan. 14	The Little Yank—Drama	Dorothy Gish
Jan. 21	Nina, the Flower Girl—Drama	Bessie Love
Jan. 28	The Americano—Com.-Drama	Douglas Fairbanks
Kay-Bee		
Dec. 24	Three of Many—Drama	Clara Williams
Dec. 31	The Female of the Species—Drama	Dalton-Markey-Hickman
Jan. 7	Truthful Tulliver—Drama	W. S. Hart
Jan. 7	The Weaker Sex—Drama	Dalton-Glaum
Jan. 14	The Bride of Hate—Drama	Keenan-Margery Wilson
Jan. 21	The Iced Ballet—Drama	William Desmond
Jan. 28	Chicken Casey—Com.-Drama	Dalton

BLUEBIRD

Dec. 25	The Right to Be Happy—Drama	Julian Rupert
Jan. 1	Black Orchids—Drama	Cleo Madison
Jan. 8	The Piper's Price—Drama	Dorothy Phillips
Jan. 15	Her Soul's Inspiration—Drama	Ella Hall
Jan. 29	The Devil's Pay Day—Drama	Franklyn Farnum

METRO Pictures

Rofe		Ethel Barrymore	
Jan. 15	The White Raven—Drama		
Popular		Emmy Wehlen	
Jan. 1	Vanity—Drama		
Jan. 29	The Weaker Sex—Drama		Mme. Petrova
Columbia		Mabel Taliferro	
Jan. 8	A Wife by Proxy—Drama		
Jan. 22	Threads of Fate—Drama		Viola Dana
Yorke		Harold Lockwood and May Allison	
Dec. 25	Pidgin Island—Drama		
Jan. 22	The Promise—Drama		Harold Lockwood and May Allison

K. E. S. E. SERVICE

Dec. 25	The Truant Soul—Drama	Essanay	Henry Walthall
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EDISON

Jan. 1	The Last Sentence—Drama	Marc McDermott, Mirian Numbitt
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ART DRAMAS, INCORPORATED

Dec. 28	Whoso Taketh a Wife—Drama	Jean Sothorn
Jan. 4	The Rainbow—Drama	Dorothy Bernard and Jack Sherrill

FOX FILM CORPORATION

Dec. 25	The Victim—Drama	Yvonne Suratt
Jan. 1	The Island of Desire—Drama	George Walsh
Jan. 8	The Price of Silence—Drama	William Farnum
Jan. 22	The Darling of Paris—Drama	Theda Bara
Jan. —	The Honor System—Drama	Milton Sills

SPECIAL AND STATE RIGHT FEATURES

FROHMAN		C. Aubrey Smith	
Nov.	The Witching Hour—Drama		
SELENICK		Alla Nazimova	
Nov.	War Brides—Drama		
Nov.	The Foolish Virgin—Drama		Clara Kimball Young
Nov.	Panthea		Norma Talmadge
Dec.	Vera, the Medium—Drama		Kitty Gordon
Dec.	The Argyle Case—Drama		Robert Warwick
ARTCRAFT		Mary Pickford	
	The Pride of the Clan—Drama		
HARPER FILM CORPORATION			
Nov.	"Civilization."		
KING BAGGOTT		King Baggott	
Dec.	"Absinthe"—Drama		
SERIALS or Series			
Nov. 6	Lass of the Lumberlands—Signal Mutual		
Nov. 13	Beatrice Fairfax—International		
Nov. 20	Crimson Stain Mystery—Consolidated		
Nov. 20	Yellow Menace, "Aeroplane Accident"—Unity		
Dec. 25	The Great Secret, No. 1—Metro		
Dec. 27	Giri from "Frisco," "The False Prophet"—Kalem		
Dec. 29	Grant, Police Reporter, "A Mission of State"—Kalem		
Dec. 30	Hazard of Helen, "A Race With Death"—Kalem		
Jan. 7	The Shielding Shadow, "The Final Chapter"—Pathe		
Jan. 7	Pearl of the Army, "Major Brent's Perfidy"—Pathe		
Jan. 1	Patria—International		
Jan. 8	Seven Deadly Sins, "Envy"—McClure.		

AROUND THE TABLE

The holiday season had come and gone and the somewhat faded wreaths and holly berries with which the Cafe Nemo had been hung gave a rather forlorn aspect to the little room where the members of the Cormorants' Club were wont to foregather.

"Where's the Truculent Poet?" asked the Orator, noting the absence of the much abused but well beloved member of the coterie.

"He's on his way," answered the Gentle Critic, with his ready smile. "He's bringing a friend."

At that moment the Poet entered escorting none other than the redoubtable Pete Schmid.

"Ahoy there, my hearties," he cried. "I brought my mate along just to prove to you swabs that he's all I've been sayin' about him. Here, just feel o' them biceps!"

Modestly the big fellow extended a massive right arm and admiringly the members of the club felt of the steely muscles.

"Gosh," remarked the Man in the Corner, "I'd hate to have him try that out on me!"

Pete smiled deprecatingly: "Don't worry," he said, "I've never swung on a friend yet. Let's have something wet."

"We drink nothing but ginger ale here," explained the Gentle Critic. So they had a round in the stone mugs and when the warming fluid had begun to thaw them out, the Truculent Poet, who has long performed the office of Boswell to Pete Schmid, rose and produced a somewhat soiled folio of manuscript:

"Here," he said, "I have a poem, dedicated to Mr. Schmid, who, if I do say it, is the best shipmate a man ever sailed with an ain't feared o' his weight in sharks":

"Pete is a swab as I'm glad to know
An' I'll never forget the day
When he came aboard of my old lake scow
(The skies they was bleak and gray).

"Give me a berth," says Pete in brief,
'I'm hungry and ain't got a bean.
In his trouser-pockets he took a reef,
Such anguish you never seen.

I looked him up and down right then
An' I nodded my head in joy;
I've seen a lot o' husky men—
But none as could touch that boy.

He must of stood full six foot three,
And he had a chest like a whale.
Such muscles I swear I never did see,
His hand it was like a bail.

We sailed together, this boy and me,
For years—no, it's my treat—
We'll drink a toast, if you'll agree
To my old-time shipmate—Pete!"

They drank and the big fellow, who does the press work at Artcraft, dropped his huge bulk into a chair which creaked in protest.

"Robert Warwick, who is starring in Selznick pictures," remarked the Gentle Critic, "told me the other day that while he was driving his car along through a little one-horse town in Maine, the constable, chin whiskers, tin badge, straw and all, came out and stopped him."

"See here," cried the officer, polishing his star, "can't you read that sign, b'gosh?"

"Bob looked up at a board nailed on a tree, that read 'Dead Slow.' He grinned at the constable: 'Excuse me,' he said, 'I thought it referred to your town.'"

"I just had a line from Terry Ramsaye, at Mutual," remarked the Man in the Corner, "which came to him from the Gaumont-Mutual publicity bureau at Flushing. He says:

"Owing to the advertising given Harry King Tootle and his furlined coat (which so honest-to-goodness press agent should be without), which since summer has laid in a New York tailor's shop waiting the necessary \$22 to get it out, an old friend who owed Harry twenty beans paid him back. He sold a joke to a funny magazine and earned one dollar, found a quarter in an old vest pocket, and saved seventy-five cents. Now the coat is back home again, and Harry is threatening to treat it to a trip down Broadway any morning."

"You know E. Mason Hopper, the Morosco-Pallas director, I suppose," said the Orator. "Well, he writes me of a funny experience he had while putting on 'The Right Direction' with little Vivian Martin. He had to use tramps in a scene and found some real old side-door tourists camping along the route in the Northern

part of California. He hired the bunch for his scenes, getting plenty of 'atmosphere' as you can imagine. Several days after, the police department got busy and rang up Hopper to tell him that some of his friends were in durance ville and wouldn't he please send money to bail them out. E. Mason rushed down to the nearest police court with a pocket full of cash. There he found a couple of blear-eyed, disreputable-looking hoboes who greeted him like a long lost brother. They were part of his 'extras' for the scenes. They'd got into trouble and promptly referred the police to Hopper as 'a pal o' mine, what'll get me out o' this in no time.'"

The Truculent Poet nodded grimly: "That reminds me," he confided, "of the time when I was hittin' the road. Oh, yes, didn't you know it? That was before I went to sea. I was a full fledged blown in the bottle 'bo. Great experience I had, though. I wrote a verse about it." And taking them off their guard he began to read:

"Oh, the open road is the life for me!
As free as a bird of air,
Sleepin' beneath an old oak tree
With never a thought o' care.

An' now when I'm livin' respectable
The thoughts will often come
Of the time when I lived life to the full
As a good old-fashioned bum."

"Speaking of poetry," said the Gentle Critic, "June Elvidge of World Film has written a book of poems. I've got one of them here that I think's pretty good. It's called 'The Extra.' And he read:

"A girl, with eyes of blue—
Bluer than a Chaldean sea—
Cheeks flushed with the rosy
Coloring of youth; a few
Soft strands of sun-kissed hair
Slip from her saucy bonnet;
Yet her face bears sorrow on it.
Fortornly she waits there,
For the chance to realize
Her hopes before the camera. To kill
The dainty roses in her cheeks with
paint,
Dim the fair locks in the faint,
Dull pallor of the lights, and chill
The heavenly freshness of her eyes."

"They say," remarked the Man in the Corner, "that Essanay got a letter the other day, after announcing that 'Skinner's Dress Suit' was to be produced, from a boarding-house lady in Chicago, who probably mistook the name of Henry Irving Dodge's story for that of a boarder who folded his tent like the Arabs and as silently stole away, leaving his dress clothes behind. The letter read: 'Gentlemen—Notice you are going to produce Skinner's Dress Suit. I have the original dress suit, size 38, in perfect condition for which I am asking \$15. Can you use it?'"

Pete arose from his chair, with some difficulty extricating himself from its embrace, it being only an ordinary sized chair, and said:

"Gents, I like the cut of your jibe an' I'd be glad to stay with you for the rest of the evening chewin' this stuff over, but the fact is, I've got to go out an' toss over the beddin' for 'Little Mary's' pet camel, Abdul, that she used in 'Less Than the Dust.' Believe me, culls, that humpy old beast is some bird. He chewed up all the straw dresses of a Hawaiian quartet what worked in a theater out in the Bronx, where the manager got him as an ad for the picture. He's got so he likes me and whenever I come where he is, he gets kinder overjoyed like and takes after me. Talk about bein' chased by a horse—it ain't a hundin' for bein' chased by a camel. An' he chews tobacco—I have to buy him ten pounds a week or else he foams at the mouth. I tell you, playin' chambermaid to a camel ain't all it's cracked up to be, take it from me. But whatcher goin' to do?" He made a ponderous obeisance and left the Cafe Nemo, passing sideways through the door, and his heavy footsteps were heard going down the stairs, plunk-plunk-plunk-plunk.

"He's a good old swab," remarked the Truculent Poet, "But if he don't get more exercise, I don't know what he'll be good for except ballast, pretty soon." And he buried his visage in his mug of ginger ale.

have been received from exhibitors throughout the country by Paramount Pictures Corporation, as the result of the establishment of the Exhibitors' Aids Departments in their exchanges and the distribution to Paramount exhibitors of over \$300,000 worth of exhibitors' helps and accessories.

Paramount's exhibitors' aids campaign was inaugurated about three months ago, and the success of it is unprecedented in the history of the industry. The plan was to help the exhibitor in every possible manner, so that he would be enabled to present to the public in a quality manner the productions of Famous Players, Lasky, Morosco and Pallas. Every means towards this end was covered in its entirety, and in each exchange there was established advertising and publicity departments and exhibitors' aids departments.

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